

CHICAGO

SUMMER

T*ele*V*ision*

JULY 30 - AUGUST 5, 1951

BY DONALD HORTON, HANS O. MAUKSCH AND KURT LANG

The National Association of Educational Broadcasters

Monitoring Study Number 3

CHICAGO SUMMER TELEVISION

July 30 - August 5, 1951

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THE NATIONAL OPINION RESEARCH CENTER

AND THE

UNIVERSITY OF CHICAGO

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Preface

This study of the Chicago summer television programming during the period of July 30 to August 5, 1951, is Study #3 in the television monitoring studies being made by the National Association of Educational Broadcasters. The NAEB is making these studies because of its interest in serving the entire broadcasting industry, the Federal Communications Commission, and the public by increasing the knowledge of current television programming.

Study #1 by the NAEB was made in New York City January 4-10, 1951. Study #2 by the NAEB was made in Los Angeles May 23-29, 1951. Comparisons of the Chicago study results with New York and Los Angeles can be found in Chapter XI of this study.

The Chicago monitoring study, along with the previous New York and Los Angeles studies, should be useful in identifying trends in television broadcasting and should provide a basis for more intelligent planning by commercial and educational broadcasters alike.

The Chicago monitoring study has been financed with the assistance of a grant from the Fund for Adult Education established by the Ford Foundation. The committee of the National Association of Educational Broadcasters which is supervising the monitoring studies has been fortunate in securing the services of Professor Donald Horton, of the Department of Sociology of the University of Chicago. Mr. Clyde W. Hart, Director of the National Opinion Research Center, was of the greatest assistance in making the facilities of his organization available for this study. Mr. Donald Horton has the responsibility for the general research policies practiced in the Chicago study and for this report on study results. His colleagues in this study are Mr. Hans O. Mauksch and Mr. Kurt Lang, research assistants.

The Committee believes that only through the intensive research work of such competent specialists as have made this study can the industry secure the necessary facts for an identification of the answers to such questions as: Has the pattern of American television programming already been molded? What is this pattern? What are the changes in American television programming? How does the American television programming relate to and reflect the needs of the community?

It is often said that television is a window on the world. The purpose of these studies is to show the shape of the world that is there revealed.

The NAEB Monitoring Studies Committee

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Thanks are especially due to Miss Eunice Sudak for her work in the preparation of the tables.

Professor Dallas W. Smythe, of the University of Illinois, gave us the benefit of his experience in the study of Los Angeles television conducted by Mr. Angus Campbell and himself.

We are especially grateful to Mr. Sam Kaplan, Vice President of the Zenith Radio and Television Corporation, for his kindness in supplying us with the necessary television receivers.

Finally, we thank the corps of monitors whose generous acceptance of the rigid discipline and intense concentration required by the study was the foundation on which this report is based.

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Summary

During the week of July 30-August 5, 1951, the city of Chicago was served by four stations, whose total elapsed time on the air, exclusive of test-patterns, amounted to a little more than 363 hours. During this seven-day period the entire programming of these four stations was monitored. Some of the major facts about the service provided by the four stations are:

1. **Drama occupied a fourth of all the time on the air.***—Drama of all types accounted for 26.18 percent (net) of the total broadcast time. It occupied 13.76 percent of the net program time allotted to programs for women, 68.89 percent of the children's time, and 29.59 percent of the program time for adults generally.

The leading types of drama were Adventure and Action (6.09 percent of total broadcast time), Western (5.76 percent), and Crime and Horror (4.86 percent). The least significant types were Classics (less than one percent) and Social Problem drama (less than half of one percent).

All of the drama produced especially for women consisted of domestic problem serial stories ("daytime serials"). Of the drama broadcast for children, 41.61 percent of the time was devoted to Westerns, 38.61 percent to Fairy Tales and Fantasy, and 17.64 percent to Science Fiction.

Feature films (films produced primarily for theatre exhibition) occupied 70.39 percent of all the time devoted to drama; television stage productions 22.53 percent; and cartoons, puppets, and narration the remainder.

2. **Sports occupied the second largest block of broadcast time.**—Sports accounted for 18.39 percent (net) of the total broadcast time. This figure reflects the prominence of baseball during the summer season. Baseball (major league games) took 12.02 percent of the total broadcast time, while wrestling, boxing, and other sports ac-

counted for less than 2 percent of the time. There were also sports news and newsreels, sports human interest programs, historical sports movies, etc.

3. **Other entertainment programs took a fifth of the total time.**—The net program time given to Variety and Vaudeville programs amounted to 7.89 percent of the total; to "Personality" programs, 6.03 percent; and to Quiz, Stunt, and Talent programs, 5.93 percent. Music programs occupied 2.61 percent of the time and Fine Arts less than half of one percent. There were no programs devoted entirely to the dance. The total for all these forms of entertainment was 22.73 percent (net).

4. **The grand total** for Drama, Sports, and other entertainment was 67.30 percent (net), or roughly two-thirds of the total time.

5. **Programs of an informational character** occupied 11.56 percent (net) of the total broadcast time. Under this heading we include News programs (4.02 percent); Weather programs (0.52 percent); miscellaneous Information consisting of films (and a few live programs) on science, travel, nature, technology, etc., (1.90 percent of total time); and Domestic Interests programs, having to do with cooking, home decoration, handicrafts, the care of the person, beauty and health, etc., (5.12 percent of the broadcast time).

6. **"Orientational" programs** (types of programs in which attitudes, opinions, and beliefs on matters of public interest were emphasized) received 3.35 percent (net) of the time on the air. These included programs on public issues (1.62 percent); programs concerned with the programs and activities of public institutions (1.18 percent); programs in which various causes were advocated and support solicited (not including the so-called Public Service announcements) (0.30 percent). Religion was

*All program time here is "net" program time from which the time of commercials, announcements, etc., has been subtracted.

represented by 0.25 percent of the total time.

7. **Public Service announcements** (brief appeals for various charities, public agencies, etc.) occupied an additional 1.05 percent (net) of the total time.
8. **Primary advertising occupied 14.58 percent of the total time on the air.**—By “primary advertising” is meant commercials and advertisement programs that could be timed separately from program material. Commercials accounted for 12.57 percent of the broadcast time. Advertisement programs (Shopping programs, Pitch programs, and Promotional stunt programs) accounted for 2.01 percent of the time.
9. **The highest proportion of commercial time per quarter hour** of net program time occurred in Personality programs (3.3 minutes per quarter hour) and Weather programs (3.2 minutes per quarter hour). The lowest proportion (0.9 minutes per quarter hour) was found in Public Issues programs. Another way of expressing the relationship is to say that for every 15 minutes of “pure” Personality program content, there were an additional 3.3 minutes of advertising, while for every 15 minutes of Public Issues content, there were an additional 0.9 minutes of advertis-

ing. There were no commercials in the Public Institutional, Promotional, Informational, and Fine Arts programs.

10. **The range of concentration of commercials** was from zero (22.42 percent of all program time was not accompanied by commercials) to 5 minutes or more per quarter hour of net program time (2.35 percent of the net program time was accompanied by this high a proportion of commercials).
11. **The average (mean) proportion of commercials to program time** was approximately 2 minutes and 6 seconds to each 15 minutes of net program time (in programs containing commercials).
12. **The average length of commercials** in programs was 73 seconds; the average length of commercials in station-breaks was 36 seconds.
13. **Secondary advertising**, advertising material that occurred in the form of signs or symbols in the background of the performance, or brief mentions during the program action, appeared in 83 hours of program time, or 27.91 percent of all program time, but the actual “exposure time” of such advertising was not measured. Secondary advertising appeared most frequently in Sports, Quiz, Personality, Domestic Interests, and Variety programs.

Introduction

Character and purpose of the study

A seven-day study of television broadcasting in Chicago is reported in the following pages. The study was conducted by the authors in co-operation with the National Opinion Research Center of the University of Chicago, at the request of the National Association of Educational Broadcasters. Monitoring* of the broadcasting from the four Chicago television stations began on the morning of Monday, July 30, 1951, and ended at the conclusion of the broadcasting on Sunday, August 5 (actually at 12:48 Monday morning, August 6). During this period, 363 hours, 9 minutes, and 58 seconds of broadcasting (exclusive of test-patterns) were observed and timed. The aim of the study was to provide as accurate and objective a classification and measurement of the material broadcast during the seven-day period as the techniques available permitted.**

The emphasis on quantity

The report does not describe the broadcast material in detail, but classifies it in various ways. There is no *evaluation* of the material. No effort is made to judge its technical excellence, originality, moral tone, educational value, or the like. Objective methods for the study of such qualities are either not available, or cannot be used in a monitoring operation. Our directive was to measure the *amount of time* given to material of various kinds (e.g., programs, announcements, commercials, etc.) in the week's broadcasting by the Chicago stations.

Programming "structure"

The choice of a week as the basic time unit of the study was dictated in this and previous

studies* by the well-known fact that most television programs (like those of radio) are repetitive at intervals of a week or less. For the schedule as a whole each week represents the completion of a cycle of programming. Within the weekly cycle, programs recur not only on certain days but also at certain times of the day, or within fairly limited time periods. An analysis of broadcasting that shows the proportion of content of various types broadcast during different time periods of the day during the significantly different portions of the week (e.g., weekdays, Saturday, and Sunday) provides a description of what may be called the "programming structure," the repetitive weekly pattern of broadcasting.

Minor deviations from this pattern will occur from week to week because some programs are produced only once, or at intervals of more than a week, but experience indicates that these are minor differences. Larger differences may be expected over longer periods because of seasonal changes and changes accompanying the development of the medium. The present study describes a pattern of the weekly cycle that prevailed during the summer of 1951, but which may have changed in some respects by the time of publication.

The summer schedule

It is a well-known feature of radio and television broadcasting that the summer schedule is different in some respects from the schedule of other seasons. The "major league" baseball games become an important feature while many of the elaborate "big name" variety and drama programs are discontinued. The results of the present study show an increase in sports broad-

*The term "monitoring" means that the broadcasts were under continuous observation from the beginning to the end of the selected week.

**A detailed description of the technical procedures of the study is given in Appendix I.

*The National Association of Educational Broadcasters has conducted monitoring studies in New York City and Los Angeles. The New York study was done in January, 1951 by Dallas W. Smythe and Donald Horton. The results of this study were submitted to the Federal Communications Commission and a full report has not been published. Some of the data are available in an article, "An Analysis of Television Programs," by Dallas W. Smythe, in *Scientific American*, June, 1951. For the report of the Los Angeles study, see: Dallas W. Smythe and Angus Campbell, *Los Angeles Television, May 23-29, 1951* (Urbana, Illinois: National Association of Educational Broadcasters, 1951).

casting and a decrease in variety and musical programs as compared with the New York and Los Angeles schedules; but while we can be fairly sure that these differences are mainly due to the seasonal change, they may also be partly due to local peculiarities of programming in the three cities unrelated to the season. The best standard for comparison would be the winter television schedule in Chicago itself, but since no monitoring study of Chicago has yet been made during the winter, we make such comparisons as we can with the other cities.

It is generally thought that the summer season is characterized by a decline in the quality of many programs, but our data, being entirely quantitative, cannot reveal such a decline. A summer program of variety is counted in our study simply as x minutes of variety, whether it is first-rate or third-rate.

Technical innovations in the study

In the monitoring procedure and the classification and tabulation of data in the present study a number of innovations were made as a result of which *it is not possible to make a direct comparison* of the findings of this study with those of the New York and Los Angeles studies without special re-calculations and adjustments. The reader is referred to Chapter XI for a comparison of the program data (Table 36) with an explanation of the readjustments that were necessary. Most of the program tables in the main body of this report, and most of those concerned with advertising, are in one respect or another not immediately comparable. This lack of comparability is the price paid to make the basic monitoring procedure more rigorous and precise.

The chief innovations were as follows:

1. **Net program time.**—In the present study, every program item (station announcement, public service announcement, commercial, program, or program segment) was timed to the second. The time-record was a continuous and uninterrupted log. Our analysis shows the amount of time, to the second, given to each class of items. We were thus able to determine directly how much of the time of every program was what might be called “pure” program time—that is, program time from which

all time taken by commercials, public service announcements, station identification announcements, or the like, has been subtracted. We have called this “purified” program time *net program time* throughout this report.* As a glance at Table 1 will show, 82 percent of the broadcasting time during the week consisted of net program time. The other 18 percent was taken up by commercials, advertisement programs, announcements, etc.

In the New York and Los Angeles studies, on the other hand, all time on the air was attributed to programs, and the total program time is identical with total broadcasting time. The time attributed to programs, therefore, includes the time actually given to station-break commercials and announcements of various kinds, as well as commercials and other announcements within the program itself. As Smythe and Campbell remark in the report of the Los Angeles study,** this procedure results in “over-stating” the program time. In our view, net program time is a more accurate measure. It indicates precisely how much of a given span of time is devoted to the kind of content advertised in the published program schedule and anticipated by the viewer. In this Chicago television study, the program and non-program materials are clearly separated into mutually exclusive categories which can be compared without ambiguity.

As a result of this innovation, the findings of the Chicago study with respect to program time can be compared with the findings of the two prior studies only if the commercial and announcement time is added to the time of the programs with which they were originally associated. This problem will be discussed more fully in Chapter XI. Where it is a question of comparing the time given to commercials there is less difficulty, since commercials were timed alike in all three studies.

*There were, however, programs containing background advertising (signs, display of products, etc.) in which it was not possible to make a separation of program and advertising time. The problem of this “secondary advertising” is discussed in Chapter IX.

***Ibid.*, p. 40.

2. **Program classification.**—The primary criterion of classification is taken to be *subject matter*, and we have tried to obtain a classification scheme in which subject matter is given emphasis. As a result, the basic classification has been reduced to seventeen categories. Not all of these are true subject matter categories—some program *form* criteria have had to be retained (e.g., “Variety”)—but we have succeeded in removing such secondary criteria as *audience addressed* and *production technique*. Thus, in the program tables (2 through 13), there are no references to children’s programs or “Puppet” shows. These criteria are introduced later, in Table 17, 18, 22, and 26. As a result, the program tables in the Los Angeles and New York reports, which contain some categories that combine subject matter and audience, do not compare directly with ours.

This is a further step in the development of a logical classification scheme which is an important prerequisite for further scientific study of the television medium. The New York study took the first important step in this direction when it revised the more or less haphazard scheme used by the television industry (a scheme taken over from radio and ill-adapted to the conditions of television). The basic principle of classification adopted there and carried further in the present study is that the subject matter of the program can be established with the greatest objectivity and certainty, and must be the primary basis for classification. Technical form and audience addressed are less certain and should be secondary criteria; it is not always possible to tell from inspection of the image whether or not the program is being projected from a film, and while it is often possible to deduce that the program is directed to to a specific audience, there are many ambiguous cases. Such criteria as commercial sponsorship can be applied with confidence only if the broadcasters themselves supply the information, and are of little use in a monitoring study.

Criteria that assume some knowledge of the intention of the broadcaster or of the response of the audience must be used cautiously when the classification is based on the broadcast material alone. In the present report we classify the program categories roughly into three groups—orientational, informational, and entertainment—corresponding to three generally recognized, and, we believe, self-evident social functions or purposes of such programs. They are based on our general knowledge of the role of the mass communication media in modern life; but they do not have the objective basis of the subject matter classification itself and are, therefore, treated as tentative and merely approximate groupings.

In addition to the question of objectivity, there is the equally important consideration that such criteria as subject matter, technical form, audience addressed, etc., can vary independently. One could have a news program addressed to children and performed by puppets, or a science fiction drama for adults in cartoon form. A flexible classification scheme should enable us to take care of such possible combinations without having to invent new categories; otherwise the basic categories will change with every change in the television art. The best solution appears to be a basic subject matter classification, to which secondary classifications on other criteria can be added when required.

New categories and categories eliminated

Comparing the list of categories in our Table 2 with those of previous studies, it will be noted that we have introduced a new category called “Promotion.” Programs in this category are full-length programs, but are in the nature of appeals or propaganda messages, such as are more usually met with in brief “public service” announcements. The preceding category, “Institutions,” refers to programs produced by or for such public or semi-public institutions as the Army, the Navy, the various Government departments, agencies such as CARE, and the like. These generally contain an explicit or implicit message or appeal, but they also contain

a significant amount of information about the institution or its work. The Promotion programs, however, tend to emphasize the appeal at the expense of any other content.

We have eliminated from the list a type of program whose content is almost exclusively advertising. As long as advertising is considered something different from program content proper (a difference in function generally acknowledged), it seems illogical to include advertising with programs simply because it sometimes assumes a program format. Advertisement "programs" are here recognized as falling into three general categories: (1) Pitch programs, whose content is a "pitchman" giving a five to thirty-minute sales talk. (2) Promotional stunt programs—a category invented to take account of a several-times-repeated program of advertising for a motion picture being shown at a Chicago theatre. It differed from the Commercial Pitch programs in that it had a cast of several entertainers and included interviews and some elements of theatrical performance. (3) Shopping and Merchandise programs in which goods and services are displayed and discussed. In previous studies, these were classified under the heading of "Domestic Interests."

These three types of program-like advertising have been classified under the general title "Advertisement Programs" and are reported in Chapter IX along with the commercials. This means that we have taken from the general program analysis an item amounting to 2 percent of the total broadcast time which would have been called program time in the previous studies (cf. Table 1 and Table 27).

A few minor changes have been made in the wording of categories. For example, we have added the word "vaudeville" to the Variety

category, and the word "interests" to the Public Issues category. Such changes are intended to clarify the meaning and do not affect the way in which program material is classified.

Significant changes have been made in a number of the sub-categories (see Table 5 and Appendix II). These were also in the direction of a more consistent scheme. In working out the sub-categories we were much less concerned with comparability and have, therefore, added many new categories and revised old ones. No comparison of the three studies at this level has been undertaken.

Station comparisons

The four Chicago television broadcasting stations are: Station WBKB, affiliated with the CBS network and operating on Channel 4; Station WNBQ, affiliated with NBC, on Channel 5; Station WENR-TV, affiliated with ABC, on Channel 7; and Station WGN-TV, affiliated with the DuMont network, on Channel 9. In the first part of our report, we deal with the sum total of their broadcasting and do not break it down by station. In Chapters V and IX, we give some of the most important tabulations by station so that comparisons may be made.

No distinction has been made between local and network programs. This is a distinction of some importance to the public, since it may be a reflection of the extent to which the stations are giving expression to local interests and talents,* but in general we felt that we could not make the distinction with enough confidence on the basis of monitoring alone. For such a study, it would be necessary to have access to the broadcasters' own program records.

*Locally originated programs may, of course, consist of motion picture films that are not locally produced.

Chapter 1

Main Types Of Broadcast Content

There were 363 hours, 9 minutes, and 58 seconds of broadcasting by the four stations during the week of July 30-August 5, 1951. How this elapsed time was divided among the most general types of content is shown in Table

1. The categories of content in this table are:

1. **Program material.**—By this is meant, as previously explained, “pure” program material from which all announcements and commercials have been subtracted to yield net program time. There were approximately 298 and a half hours of net program time during the monitored week, constituting 82.21 percent of the total time on the air. Chapters II to VIII are devoted to an analysis of this part of the monitoring record.

2. **Weather and News flashes.**—These were brief news headlines and weather forecasts usually less than a minute in length. They occurred usually in the “station-breaks,” the intervals between programs in which station announcements are made. Properly speaking, they should be included with program material, but the amount of time involved (a trifle more than one-tenth of one percent of the total broadcast time) is so small that we have left it out of subsequent tables.

3. **Public Service announcements.**—Appeals on behalf of recognized public agencies, charitable organizations, etc., constituted approximately three and three-quarters hours of the broadcast time, or 1.05 percent of the total. These brief announcements and appeals are to be distinguished from appeals of program length and format which have been classified as Promotion programs (to be discussed in Chapter III).

TABLE 1

TOTAL BROADCAST TIME BY CONTENT

Chicago TV, July 30-August 5, 1951

Content	Broadcast Time			
	Hrs.	Min.	Sec.	% Total Bdcst Time
1. Program material.....	298	33	46	82.21
2. Weather flashes.....		10	04	0.05
3. News flashes.....		18	23	0.08
4. Public service announcements.....	3	47	53	1.05
5. Commercials.....	45	38	03	12.57
6. Advertisement programs.....	7	17	21	2.01
7. Station announcements.....	7	17	26	2.01
8. Gaps.....		07	02	0.03
Total.....	363	09	58	100.01*

*Because of rounding.

This phrase is used to indicate variations due to two types of rounding: (1) Rounding of percentage figures to the second decimal place; and (2) Rounding of time figures to the nearest minute before the computation of percentage.

A completely accurate computation would have required conversion of all time figures into seconds; but it was felt that sufficiently accurate results could be obtained by rounding the time figures to the nearest minute before making the computation.

4. **Commercials.**—These are advertisements of goods or services, of brand names, or the names of commercial enterprises (but not including the broadcasting station’s advertising of its own services). Several forms of advertising are included here that will be discussed at greater length in Chapter IX. They are “straight” commercials, which constitute a break or discontinuity in the program material, and “combined” commercials, in which the commercial is presented along with other material. The total amount of time given to commercials of both kinds was 45 and a half hours, or 12.57 percent of the total time on the air.

5. **Advertisement programs.**—This category has been referred to in the Introduction. It consists of programs in which advertising is the primary interest, or to put it another way, it consists of advertising that appears in a program format. Such programs occupied approximately 7 and a quarter hours (this is net program time, from which the regular commercials have been subtracted) and constituted 2.01 percent of the time on the air.
6. **Station and network announcements.**—This class of content consists of station and network identification signs and voice announcements, information about future programs, and sign-on and sign-off statements. About 7 and a quarter hours were devoted to this type of material, or 2.01 percent of the total time.
7. **Gaps.**—This term refers to temporary failures in transmission, either in the audio or the video signal or both, lasting more than

five seconds. Such failures were usually accompanied by a “stand-by” sign or announcement; if not, the monitoring supervisors checked with one of the extra receiving sets to make certain that the failure was in the transmission rather than in the receiving instrument. There were no significant failures during the monitoring week. The total for the several brief failures that occurred was only 7 minutes—0.03 percent of the total time.

Aggregate time

The data in this table, and throughout most of the subsequent chapters, are treated as aggregates without regard for differences among the four stations. In Chapters V and IX, the record for each station is analyzed separately. The four-station table corresponding to Table 1 is Table 14.

Chapter 2

Programs And Content Units

The elapsed time of program material (82.21 percent of the total broadcast time) consists of what we have called *net program time*. From the total broadcast time of each program there has been subtracted the time of commercials and other announcements occurring within the limits of the program. Net program time is, therefore, not the same as the scheduled program time. It consists of that part of each program which is devoted to the program material per se.

The net program time may be classified as to subject matter in two ways: (1) on the basis of the *predominant* subject matter of the *scheduled programs* to which this program time was allocated by the broadcasting station; and (2) on the basis of the subject matter of smaller *units* within the program (e.g., the "acts" of a variety program). Both of these methods of classification have been used. We shall discuss the classification by *scheduled programs* here, and by *content units* in the next section.

Table 2 shows the net program time classified by the predominant subject matter of the scheduled programs. The range is from 26.18 percent of program time in Drama programs to none in the categories of Public Events programs and Dance programs (programs devoted entirely to dance).

Two different sets of percentages are shown in Table 2. The first is based on the total net program time (Net) and the second is based on the total broadcast time (Total) from Table 1. The two bases are used in order to permit the reader to answer the two questions: What percentage of the program time is attributable to programs of a given subject matter? What percentage of the total time on the air is attributable to programs in this category?

Both of these questions are important; but from a technical viewpoint it is awkward to have two sets of percentages on every table.

TABLE 2

PROGRAMS

Net program time classified by subject matter of programs.

Subject Matter	Net Program Time				% Total Bcast Time
	Hrs.	Min.	Sec.	% Net	
1. News.....	14	34	40	4.88	4.02
2. Weather.....	1	54	02	0.64	0.52
3. Public issues and interests.....	5	52	48	1.97	1.62
4. Public events.....	....	....	....	....	....
5. Public institutions..	4	16	58	1.43	1.18
6. Promotion.....	1	06	24	0.37	0.30
7. Information.....	6	55	12	2.32	1.90
8. Religion.....	....	53	37	0.30	0.25
9. Fine arts.....	....	58	45	0.33	0.27
10. Drama.....	95	03	46	31.84	26.18
11. Music.....	9	29	02	3.18	2.61
12. Dance.....	....	....	....	....	....
13. Variety and vaudeville.....	28	39	30	9.60	7.89
14. Quiz, stunt and talent.....	21	31	20	7.21	5.83
15. Sports.....	66	48	21	22.37	18.39
16. Personality.....	21	53	34	7.34	6.03
17. Domestic interests..	18	35	47	6.23	5.12
Total.....	298	33	46	100.01*	82.21*

*Because of rounding.

For this reason we have done so only on Tables 2, 3, and 4. Later tables (with a few exceptions) use the total broadcast time as a base. We have chosen this alternative as giving the simplest and clearest picture of the program time in relation to the broadcasting schedule as a whole—the question of primary interest.

The published schedule of the broadcasting station divides the day's broadcasting into a series of named programs; in the station's advertising of its own services the program is the unit referred to; the names of star performers are associated with specific programs; and it is

probable that the viewer's choices are largely determined by his expectations with respect to programs. The program is easily recognizable by at least the common features of a title; a special form of opening announcement; a series of acknowledgments or "credits" to the people involved in its production, either before or after the performance; and a characteristic form of closing statement. It is a natural unit for the analysis of the content of broadcasting.

If all programs were relatively homogeneous in subject matter there would be no need to go beyond an analysis based on programs; but there are many programs whose content is not homogeneous. Variety programs, many musical programs, some quiz and personality programs, for example, contain sub-units or *segments*, each of which may have a different subject matter. A classification of such programs as if they were homogeneous units yields only a first approximation of the actual content of the broadcast schedule. In the present monitoring study, as in the study of Los Angeles tele-

vision,* we were interested in going on to a second approximation, by classifying and tabulating all homogeneous subject matter units, whether these were entire programs or parts (segments) of programs. The results of such an analysis by *content units*, as they might be called, are shown in Table 3.

The first four columns in Table 3 give the net program time and the percentage of total net program time attributable to homogeneous programs in the various subject matter categories. These programs could not be subdivided into any smaller meaningful units of subject matter (at least in terms of the classification scheme used in the present study). The next four columns give the time and percentage of the segments that could be identified in non-homogeneous programs. These are distributed according to their subject matter, regardless of how the original program in which they occurred had been classified. The last five columns,

**Ibid.*, pp. 22-25.

TABLE 3
PROGRAM CONTENT UNITS

Net program time classified by subject matter of content units (homogeneous programs and program segments).

Subject Matter	Net Program Time													
	Homogeneous Programs				Program Segments				Content Units					
	Hrs.	Min.	Sec.	% Net	Hrs.	Min.	Sec.	% Net	Hrs.	Min.	Sec.	% Net	% Total Bdcst Time	
1. News.....	14	34	40	4.88	....	40	57	0.23	15	15	37	5.11	4.20
2. Weather.....	1	54	02	0.64	....	22	18	0.12	2	16	20	0.76	0.62
3. Public issues and interests.....	5	52	48	1.97	....	....	....	.....	5	52	48	1.97	1.62
4. Public events.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	.....
5. Public institutions.....	4	16	58	1.43	....	....	....	.....	4	16	58	1.43	1.18
6. Promotion.....	1	06	24	0.37	....	09	44	0.06	1	16	08	0.42	0.35
7. Information.....	6	55	12	2.32	....	52	55	0.30	7	48	07	2.61	2.15
8. Religion.....	....	53	37	0.30	....	....	....	.....	....	53	37	0.30	0.25
9. Fine arts.....	....	....	....	.....	....	15	10	0.08	....	15	10	0.08	0.07
10. Drama.....	90	28	23	30.30	5	28	14	1.83	95	56	37	32.14	26.42	
11. Music.....	5	08	22	1.72	17	55	23	6.00	23	03	45	7.73	6.35	
12. Dance.....	....	....	....	.....	1	52	02	0.63	1	52	02	0.63	0.51
13. Variety and vaudeville.....	....	46	53	0.25	7	23	41	2.48	8	07	37	2.72	2.24
14. Quiz, stunt and talent.....	12	01	15	4.02	3	48	52	1.28	15	50	07	5.30	4.36	
15. Sports.....	62	13	07	20.84	4	22	13	1.46	66	35	20	22.30	18.33	
16. Personality.....	5	57	48	2.00	14	52	18	4.98	20	50	06	6.98	5.74	
17. Domestic interests.....	18	35	47	6.25	1	14	16	0.41	19	50	03	6.64	5.46	
18. Program business.....	....	....	....	.....	8	33	24	2.86	8	33	24	2.86	2.35
Total.....	230	42	19	77.27	67	51	27	22.74*	298	33	46	99.98*	82.20*	

*Because of rounding.

under the heading "Content Units," give the summation of homogeneous programs and program segments, with percentages of net program time and total broadcast time. It will be noted that a few categories, for example, Public Issues and Religion, show no segments devoted to these subjects. All of their time is accounted for by homogeneous programs. In the categories of Fine Arts and Dance, on the other hand, there were no homogeneous programs, but only segments.

When a program is broken down into segments there is a certain amount of time spent in making announcements, introducing performers, and the like, which has to be accounted for. We have, therefore, added in Table 3 a new category (18) called "Program Business" in which the amount of net program time attributable to such activity is recorded. It should be said that "Program Business" is not a completely neutral category from the point of view of the audience. Introductions by a master of

ceremonies frequently become informal interviews of the performers; joking comments by the comedian between one variety act and another frequently have a program value over and above their function as part of the mechanics of the program. The line of demarcation between "business" and what amounts to a separate "act" is sometimes difficult to draw. Our rule was that if the "business" lasted longer than three minutes it should be classified under the appropriate subject matter category (such as "Personality Interview").

Comparison of the two analyses

In Table 4 we have brought together for convenience the totals from Tables 2 and 3 for each of the subject matter categories. From this comparison one can see the extent to which reliance on scheduled programs alone does not represent the actual distribution of subject matter. The categories of Public Issues, Public Institutions, and Religion show no change in

TABLE 4
PROGRAMS AND CONTENT UNITS

Distribution of total net program time in terms of programs and content units
(homogeneous programs and program segments).

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcast Time	Hrs.	Min.	Sec.	% Total Bdcast Time
1. News.....	14	34	40	4.02	15	15	37	4.20
2. Weather.....	1	54	02	0.52	2	16	20	0.62
3. Public issues and interests.....	5	52	48	1.62	5	52	48	1.62
4. Public events.....	....	....	....	....	....	....	....	....
5. Public institutions.....	4	16	58	1.18	4	16	58	1.18
6. Promotion.....	1	06	24	0.30	1	16	08	0.35
7. Information.....	6	55	12	1.90	7	48	07	2.15
8. Religion.....	....	53	37	0.25	....	53	37	0.25
9. Fine arts.....	....	58	45	0.27	....	15	10	0.07
10. Drama.....	95	03	46	26.18	95	56	37	26.42
11. Music.....	9	29	02	2.61	23	03	45	6.35
12. Dance.....	....	....	....	....	1	52	02	0.51
13. Variety and vaudeville.....	28	39	30	7.89	8	07	37	2.24
14. Quiz, stunt and talent.....	21	31	20	5.93	15	50	07	4.36
15. Sports.....	66	48	21	18.39	66	35	20	18.33
16. Personality.....	21	53	34	6.03	20	50	06	5.74
17. Domestic interests.....	18	35	47	5.12	19	50	03	5.46
18. Program business.....	....	....	....	....	8	33	24	2.35
Total.....	298	33	46	82.21*	298	33	46	82.20*

*Because of rounding.

percentage. These are all accounted for by programs. The categories of News, Weather, Promotion, Information, Drama, and Domestic Interests increase slightly when content units are taken into account. It is primarily in the categories of Music and Dance that an increase is noted when the analysis is by content units, reflecting the redistribution of music and dance segments from the Variety, Quiz, and Personality programs that normally include such segments.

The distribution of subject matter

The picture of television programming contained in Table 4 becomes clearer if the categories are arranged in the descending order of their percentages, as in Table 5.

In either case, Drama is the first category with 26 percent of total broadcast time, and Sports is the second, with 18 percent. Variety, third in order under programs, moves down to eighth place after the component elements of music, dance, drama, etc., are redistributed. Music becomes the third category under the content unit analysis. The Personality category holds the fourth place in both tabulations. The categories of Quiz, Stunt and Talent and of Domestic Interests change places, but News re-

mains in seventh place in both columns. Dance, which is not represented on the program side, appears in thirteenth place under content units, while Fine Arts moves to the bottom of the list (due to the fact that the one program classified as Fine Arts contained segments of music as well).

Subcategories of subject matter

In Tables 6 to 13 the net program time is broken down by the seventeen major categories of subject matter and some seventy-three subcategories. For convenience the material is arranged in eight successive tables which together constitute one analysis.

Several different ways of calculating percentages for these tables are possible. The total time for the major category might be taken as a base in each table. If this were done, we would find that of the time given to News (taken as 100 per cent), 86.40 percent was News Reports, 0.00 percent Special Coverage, and 13.60 percent News Tape. Or the percentages could be calculated on the basis of the total net program time, or on the basis of total broadcasting time. Each of these procedures has its merits. We have chosen total broadcasting time as the base, however, as yielding the simplest picture of the

TABLE 5
RANK ORDER OF SUBJECT MATTER

Subject matter categories ranked in order of net program time by programs and by content units.

By Programs		By Content Units	
Subject Matter	% Total Bdcast Time	Subject Matter	% Total Bdcast Time
1. Drama.....	26.18	1. Drama.....	26.42
2. Sports.....	18.39	2. Sports.....	18.33
3. Variety and vaudeville.....	7.89	3. Music.....	6.35
4. Personality.....	6.03	4. Personality.....	5.74
5. Quiz, stunt and talent.....	5.93	5. Domestic interests.....	5.46
6. Domestic interests.....	5.12	6. Quiz, stunt and talent.....	4.36
7. News.....	4.02	7. News.....	4.20
8. Music.....	2.61	8. Variety and vaudeville.....	2.24
9. Information.....	1.90	9. Information.....	2.15
10. Public issues and interests.....	1.62	10. Public issues and interests.....	1.62
11. Public institutions.....	1.18	11. Public institutions.....	1.18
12. Weather.....	0.52	12. Weather.....	0.62
13. Promotion.....	0.30	13. Dance.....	0.51
14. Fine arts.....	0.27	14. Promotion.....	0.35
15. Religion.....	0.25	15. Religion.....	0.25
16. Dance.....	0.00	16. Fine arts.....	0.07

proportion of time on the air attributable to each of the categories and subcategories of subject matter.

A comparison of the analysis by programs and the analysis by content units is continued throughout these tables.

For definitions of the subcategories the reader is referred to Appendix II.

Orientalional, Informational, and Entertainment Content

In order to get a rough estimate of the program content in terms of its primary functions, we have arranged the following tables under three general headings: Orientalional, Informational, and Entertainment content.

By *orientational* is meant program material concerned primarily with matters of opinion or evaluation. Orientalional programs may aim to stimulate or clarify opinion on matters of general public concern (as in the discussion of current political questions), or to encourage a specific attitude or belief (as in religious programs), or they may give the viewer an opportunity to form opinions on events of public interest by presenting the event itself (e.g., the Kefauver hearings).

By *informational* is meant program material that provides primarily factual knowledge and understanding, as in news reports,* weather reports, programs demonstrating scientific or historical knowledge, and the like.

By *entertainment* is meant program material that serves primarily as a source of pleasure, rather than of information or opinion.

Two limitations of this grouping of the categories must be acknowledged:

1. It is a grouping of the *categories* rather than of the individual programs, and was done after the programs had been classified. It implies that *on the whole* programs of a given category are likely to be orienta-

*News *analyses* or *interpretations* such as the newspaper columnists write, in which news is evaluated rather than reported, would logically fall in the orientational group. It is our impression that television news programs at the present time are primarily reportorial in the commonly understood sense of the term. Evaluation and interpretation no doubt enter into the choice of news items, but the intention seems to be to give a relatively factual account of events.

tional, informational or entertainment, but not that every program in the category was individually examined from this viewpoint. A more rigorous procedure would have been to rate each program, and to combine the subject matter and functional categories. The final classification then might contain such items as: "Informational news programs" (factual reporting), "Orientalional news programs" (interpretations), and so on for other subject matter types. Various limiting conditions of the present study prevented us from undertaking this further step in program classification.

2. The three program functions are not mutually exclusive. The same program may provide knowledge, orientation, and entertainment. The television producer planning an informational program often tries very hard to see that all three functions are served. It is a truism that drama often provides orientation (e.g., moral precepts, criticism of prejudices, etc.) as well as pure enjoyment. The terms are used here simply to group together types of programs in which, as a general rule, one or the other function is emphasized.

A further step in the analysis of program content from a functional viewpoint would be to rate each program with respect to each of its values. A given program might then be characterized as having a high rating with respect to entertainment, an intermediate rating with respect to information, and a low rating on orientational value, or some other combination of these variables. Such a rating procedure might also be able to introduce other functional characteristics, such as propaganda, education, instruction, esthetic value, and the like. Perhaps an important development in the technique for analyzing and classifying program material lies in this direction, but under the conditions of the present study we could not undertake it. For present purposes it is to be understood that we mean simply that in programs of a given category one function is generally more prominent than the others.

Chapter 3

Orientalational And Informational Content

Because of their acknowledged importance from a public service and educational viewpoint, we shall review in greater detail the main categories of programs in the Orientalational and Informational groups.

Orientalational programs

Under this heading, we have grouped in Table 6 the categories of Public Issues and Interests, Public Events, Public Institutions, Promotion, and Religion. The total net program time attributable to programs in this group is 3.35 percent of the total broadcast time; net program time attributable to content units is almost identical (3.40 percent).

1. **Public issues and interests** (1.62 percent of total broadcast time, by programs).—
In the category of *individual views* we observed two programs, each scheduled for half an hour. One consisted of a news conference between a group of newspaper men

and Mr. Austin, the Chief Representative of the United States in the U. N. General Assembly, in which Mr. Austin's views on various aspects of the Korean situation and American relations with Russia were elicited. The other was an interview, in the form of a courtroom interrogation, in which the chairman of the National Association of Manufacturers expressed his views on price control.

The *discussion and debate* programs included the following:

"Author Meets the Critic," in which Professor Fred Rodell, of the Yale University Law School, and two other participants, debated the merits of a recently published article in which Professor Rodell had criticized the Supreme Court.

"Meet the Press." Two programs of this series were monitored. In the first,

TABLE 6
ORIENTATIONAL CONTENT

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcst Time	Hrs.	Min.	Sec.	% Total Bdcst Time
1. Public issues and interests:								
Total.....	5	52	48	1.62	5	52	48	1.62
a. Individual views.....	.....	55	56	0.26	.....	55	56	0.26
b. Discussion and debate.....	2	12	34	0.61	2	12	34	0.61
c. Documentary.....	2	44	18	0.75	2	44	18	0.75
2. Public events.....	.....	.....	.....	.....	.....	.....	.....	.....
3. Public institutions.....	4	16	58	1.18	4	16	58	1.18
4. Promotion.....	1	06	24	0.30	1	16	08	0.35
5. Religion.....	.....	53	37	0.25	.....	53	37	0.25
Total.....	12	09	47	3.35	12	19	31	3.40*

*Because of rounding.

a panel of newspaper people discussed questions of internal politics and foreign policy with Senator Lodge. In the second, the guest was Mr. Matthews, formerly Secretary of the Navy and recently appointed Ambassador to Ireland. The discussion had to do mainly with the Navy and its administration.

"Press Conference," in which a panel of news experts conferred with a Chicago judge on the work of the newly established Narcotics Court, the conditions of addiction, and the problem of rehabilitating addicts.

"American Forum of the Air," a panel discussion of the question, "Is American foreign aid checking communism?" The participants were Senator Sparkman, Senator Brewster, and Representative Lawrence Smith.

Documentary programs on public issues and interests included: several documentary films on the Korean war, four short films on ECA aid to foreign countries, a film on the role of industry in war production, and a film dramatization of the problems of narcotics addiction.

2. **Public Institutional programs** (1.18 percent).—A majority of the programs classified under this heading were expositions of the organization, personnel, operations, and contributions to national welfare of the various branches of the armed forces. All of these, of course, carried an appeal to patriotism and a specific appeal for support of the war effort, but at the same time they contained an appreciable amount of information about the armed forces as institutions.

Other programs included a semi-documentary film on the organization and work of an orphanage (with an appeal for support), a documentary film on the work of CARE in the relief of displaced persons in Germany, and a film describing the organization and tasks of the Civil Defense Administration.

3. **Promotion** (0.30 percent).—The programs classified under this heading included several that were, like those mentioned above,

concerned with the armed forces, but their content was reduced to something like a montage, a series of film shots not connected in narrative form, but illustrating in an impressionistic way the basic patriotic message.

Other programs under this heading included a cartoon film advocating the "free enterprise system" and a pictorial montage film promoting the meat industry.

During the course of the week there were several other films produced by and about other industries. These and the meat industry film might have been classified as promotional, institutional advertising, or informational films. Our decision was to treat them as informational, wherever there was sufficient substance to them, on the ground that the name of the sponsor was relatively inconspicuous in comparison with ordinary commercials. The meat industry film was the only one that relied so heavily on the montage technique as to be considered of relatively little informational value.

The informational programs

Under this label, we group the News, Weather, Information, and Domestic Interests categories of subject matter. All such subject matter may obviously provide a factual basis for and influence the viewer's orientations towards himself and his world. News is involved in orientation towards current events, particularly political affairs. Some kinds of news reporting and analysis are as much orientational as factual, and it is a commonplace to observe that the selection of the items of news to be reported, and the language used, expresses and reinforces specific attitudes and values. We have chosen, however, to put news in the general class of Information because in our view the primary function of television news programs is to provide factual information. We think that most people would agree that in comparison with the kinds of discussion programs described above that are properly called orientational, the news programs are *predominantly* factual.

The inclusion of Weather programs and programs devoted to other types of "Information" (e.g., science, travel information, etc.) will prob-

ably seem logical to most readers. But are we justified in putting the Domestic Interests category here? It is true that television programs for women on such topics as personal beauty and fashion are frequently trivial, but to provide information on these and other topics that concern the housewife are legitimate and necessary functions of the medium. We are not making qualitative judgments here, but simply grouping together programs that have in common an intention to inform.

It should be noted that in some programs, especially those on cooking, handicrafts, beauty and health, and household hints there is often a strong emphasis on instruction in how to do things. Instruction in specific skills or procedures might have been properly considered a separate principle of classification, on a par with orientation and information, but we have ignored this possibility, partly because of the relatively small number of instructional programs, and partly because this criterion could

not be applied to major program categories (such as Domestic Interests), but only to particular types of programs (e.g., Cooking).

The net program time of all the Information programs combined totals nearly forty-two hours and constitutes 11.57 percent of the total broadcast time. Figured in terms of content units, the number of hours increases to forty-five, constituting 12.44 percent of the total broadcast time.

1. News (4.02 percent).—The subcategory of "Reports" accounts for most of the News content. Table 7 shows that programs consisting of news "Reports" took twelve and a half hours of net program time, which was 3.47 percent of the total broadcast time. On a content unit basis three quarters of an hour of news items appeared in other programs, bringing the total to 3.66 percent of broadcast time. This additional news reporting occurred primarily in the Personality and Conversation programs

TABLE 7
INFORMATIONAL CONTENT

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcst Time	Hrs.	Min.	Sec.	% Total Bdcst Time
1. News: Total.....	14	34	40	4.02	15	15	37	4.21*
a. Reports.....	12	35	52	3.47	13	16	49	3.66
b. Special coverage.....	....	....	....	....	....	....	....	....
c. Tape.....	1	58	48	0.55	1	58	48	0.55
2. Weather.....	1	54	02	0.52	2	16	20	0.62
3. Information: Total.....	6	55	12	1.91*	7	48	07	2.15
a. Science.....	....	27	39	0.13	....	27	39	0.13
b. Travelogue and nature.....	4	28	22	1.23	4	37	10	1.27
c. Community life.....	....	37	41	0.17	....	37	41	0.17
d. Industry, technology and commerce	....	42	58	0.20	....	50	29	0.23
e. Medicine and health.....	....	27	35	0.13	....	27	35	0.13
f. History and government.....	....	10	57	0.05	....	47	33	0.22
4. Domestic interests: Total.....	18	35	47	5.12	19	50	03	5.46
a. Cooking.....	10	05	34	2.78	10	08	41	2.79
b. Decorating, handicrafts and hobbies	2	50	24	0.78	3	07	05	0.86
c. Pets.....	....	31	55	0.15	....	31	55	0.15
d. Beauty and health.....	3	20	07	0.92	3	20	07	0.92
e. Family affairs, etc.....	1	00	37	0.28	1	00	37	0.28
f. Fashion.....	....	22	25	0.10	....	39	26	0.18
g. Household hints.....	....	24	45	0.11	1	02	12	0.28
Total.....	41	59	41	11.57	45	10	07	12.44

*Because of rounding.

which sometimes consist of a casual mixture of entertainment, banter, interviews, news, weather reports, and informational bits.

The Special Coverage category, intended to take account of on-the-spot broadcasts of newsworthy events, shows no entry for the monitored week, although such broadcasts are made from time to time by the Chicago stations.

The News Tape category refers to a news service, provided by one of the stations, consisting of a moving teletype strip accompanied by music, visual advertising, and visual time figures. This "Multiscope News," as it is called, occupied nearly two hours of net program time (0.55 percent of the total broadcast time).

The total for the News program category is 14 and a half hours, or 4.02 percent of the total time, and about 15 and a quarter hours (4.21 percent) on a content unit basis. In Table 1 are recorded 18 minutes and 23 seconds of News Flashes—very brief bulletins occurring chiefly in the station breaks. These can be treated as news segments and added to the content unit total in Table 7. This increases the content unit percentage to 4.29.

News occurs elsewhere in the program classification scheme. Under Sports there is a category of Sports News and Newsreels accounting for more than 6 hours of net program time (Table 13), and under Personality and Conversation programs (Table 12) a subcategory of Theatrical News and Gossip (a little more than one hour). The material classified under these headings, however, is so closely interwoven with entertainment material that one would hardly be justified in adding it to the general news coverage considered above.

2. **Weather** (0.52 percent).—Weather reporting and forecasting programs occupied nearly two hours of the net program time (0.52 percent of total time). Another half hour of weather reporting and prediction occurred in other programs (mostly in Personality programs but occasionally in Quiz and Variety shows).

Ten minutes of Weather Flashes in the station-breaks are recorded in Table 1. If these are added to the unit analysis, the grand total becomes 2 hours and 26 minutes, or 0.67 percent of the total time.

3. **"Information" programs** (1.91 percent in programs; 2.15 percent in units.)—The dual use of the term "information" to apply to a general functional grouping of program types, and also to a specific category of content, is inconvenient, but seems difficult to avoid. The programs classified under the heading of Information proper have been subdivided under more headings than were used in previous studies. These include, in addition to the original headings of "Science" and "Travel and Nature" (cf. the New York and Los Angeles studies), the titles "Community Life"; "Medicine and Health"; "Industry, Technology and Commerce"; and "History and Government." These subcategories were created to accommodate the programs that we happened to find during the monitoring week. The total net program time for "Information" programs was just short of 7 hours and accounted for 1.91 percent of the total broadcast time.

The tabulation of content units adds almost an hour more, bringing the total to 2.15 percent. Brief segments of information (usually in the form of "film shorts") occurred especially in Conversation programs.

Science.—Under this heading has been classified one program of the "Mr. Wizard" series. The production observed during the monitoring week was a demonstration at an elementary level of the properties of electricity and electrical circuits.

Travelogue and nature.—As in previous studies, this was found to be the largest category of programs in the Information category. It included eleven travelogue films (Tampa, New Orleans, and Rome; Massachusetts, Arizona, Alaska; Panama, Denmark, and Japan; the Appalachian Mountain region and Yellowstone National Park). Several of these films were shown in a program entitled "Vacation Wonderlands" (WNBQ)

along with interviews with people familiar with the places depicted, and information for tourists and vacationists.

The nature programs included films on such subjects as Eskimo dogs and Rocky Mountain trout; and a live program, "Zoo Parade," from the Lincoln Park Zoo in Chicago, in which viewers were shown the monkey collection under the expert guidance of the Director of the Zoo.

Community life.—Three documentary films: One on the recreation center and recreational problems of a small community; another on the ceremonies of consecration of a bishop, with information on the position and duties of a bishop; and a third on the training and duties of the Australian surf patrol (life savers).

Industry, technology and commerce.—This category includes a live program, "The Nature of Things," which is often concerned with basic science but in the present instance was an elementary review of television technology under the title, "How Television Works." There were also two films: one on products obtained by America from remote parts of the world, and the other on banks and banking, accompanied by a live discussion of the Federal Reserve System and the role of credit in our economy.

Medicine and health.—A live program on the subject of the effects of rheumatic fever on the heart and the care of children who have suffered this illness—one of a series of programs produced under the auspices of the Illinois Medical Association.

History and government.—Much of the informational content of the Public Issues and Interests programs reviewed above had to do with current history and government. The category under consideration was reserved for documentary or essay treatment of such topics. The only program appropriately classified here was a film on the history and significance of the American flag.

4. **Domestic interests.**—This category has been subdivided differently here than in

the previous monitoring studies, partly for logical consistency and partly to accommodate types of subject matter that had not been prominent in New York and Los Angeles broadcasting. The "Housewives' Variety" programs have been eliminated in line with our decision to disregard intended audience as a basis for the main classification of program material. The "Shopping and Merchandising" category has been treated as advertising and taken out of this program analysis entirely. Programs of this type will be discussed in Chapter IX. Several categories have been relabelled, and some new categories, "Pets," "Fashion," and "Household Hints," have been added as required by the content of Chicago programs. This kind of *ad hoc* invention of new categories to fit new kinds of material is undesirable, but, on the other hand, a logical scheme of categories into which every possible type of material would fit would oblige us to produce tables showing a large number of empty categories.

Table 7 shows that there were approximately eighteen and a half hours (net) of Domestic Interests programs, comprising 5.12 percent of broadcast time, and that when units are taken into account the percentage increased to 5.46.

Public service announcements

Brief appeals in behalf of various public agencies and causes occurred throughout the monitoring week. Although in form these were like commercials, in content they were more closely related to program material (especially the Public Institutional and Promotion programs), and it seems appropriate to consider them at this point.

The causes for which support was solicited included: a safe-driving campaign, the sale of war bonds, the Red Cross campaign for donations of blood, the recruitment of student nurses, recruiting drives by the various branches of the Armed Forces, a campaign for funds for victims of cerebral palsy, and the like. There were 329 such appeals, their total time being approximately 3 hours and 48 minutes (Table 1), constituting 1.05 percent of total broadcasting time. Their average length was 41 seconds.

Chapter 4

Entertainment

In Tables 8 through 13 are presented the comparative data by programs and content units for the "Entertainment" categories. In total, these account for 67.32 percent of the total broadcast time when reckoned on a program basis, and 66.40 percent on a unit basis.

1. **Drama.**—It will be recalled that the present scheme of classification is based primarily on subject matter, and that whether or not the program is intended for children, women, or adults generally is treated in a separate analysis. For this reason, the subcategories under Drama have been expanded (as compared with the previous studies) to include Science Fiction and Fairy Tales and Fantasy in order to accommodate two types of drama produced for children. The category, So-

cial Problem drama, has also been added.*

The largest items in this group are Adventure and Action (6.09 percent of the total broadcast time and approximately 23 percent of all Drama); Western (5.76 percent of the total and approximately 22 percent of Drama); Crime and Horror (5.09 percent of the total and 19 percent of Drama).

The increase in Comedy in the segment tabulation is due to comedy skits in Variety programs; the decrease in Science Fiction and the increase in Western drama is due to the fact that one of the Science Fiction programs ("Captain Video") regularly in-

*Most of the subcategories, e.g., "Western," "Domestic," "Comedy," etc., are not strictly subject matter labels, but refer to a combination of form and content that is probably better described as a type of drama than as a type of subject matter.

TABLE 8
ENTERTAINMENT: DRAMA

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bcast Time	Hrs.	Min.	Sec.	% Total Bcast Time
1. Social problems.....	1	38	40	0.45	1	38	40	0.45
2. Domestic problems.....	4	33	11	1.25	4	33	11	1.25
3. Crime and horror.....	17	38	35	4.86	18	29	18	5.09
4. Western.....	20	56	09	5.76	21	28	25	5.91
5. Adventure and action.....	22	07	48	6.09	22	00	18	6.06
6. Science fiction.....	3	29	09	0.96	2	56	01	0.81
7. Comedy.....	10	25	43	2.87	11	15	07	3.10
8. Romance.....	3	59	57	1.10	3	59	57	1.10
9. Fairy tales and fantasy.....	6	42	50	1.85	6	03	56	1.67
10. Classics.....	2	53	37	0.80	2	53	37	0.80
11. Other.....	....	38	07	0.17	....	38	07	0.17
Total.....	95	03	46	26.16*	95	56	37	26.41*

*Because of rounding.

cludes a cowboy film. The increase in Crime drama is attributable to a crime film serial that appeared in a children's quiz program ("Kids Karnival Kwiz").

The entry under the heading "Social Problems" represents an English feature film concerned with the fate of a lower middle class boy in an upper class school, and the experiences through which the Headmaster of the school overcomes his class prejudices against the boy.

The "Classics" category was originally established as a compromise with the principle of classifying drama by subject matter and is an acknowledgment of the dubious character of such a classification. On a simple subject matter basis, Macbeth and a third-rate gangster movie would be classified without distinction as "Crime Drama." Ideally we might evaluate all the Drama programs by some objective standards of quality, but in the present study we were not prepared to attempt such an evaluation. We did attempt, however, to separate out at least those dramas that are generally recognized as of time-tested worth, i.e., those that are regarded as "classics."

In practice, this expedient also has its difficulties. There are acknowledged masterpieces of literature on the one hand, and on the other, ordinary plays and feature films that no one would consider of more than passing value; but in between there are works that were for a time thought to have enduring value, or that achieved a limited acclaim beyond the moment, yet whose repute is now declining. In the present instance, we had motion picture versions of O'Neill's *The Hairy Ape* and Jules Verne's novel, *The Adventures of Michael Strogoff*. Our decision to call these "Classics" was more in deference to their age than to their quality. In the case of a play based on a story by Pushkin, it was on the reputation of the author rather than of the story that our judgment was based.

To assume that the reputation of an author or a work implies that the drama is worth special treatment may also be falla-

cious if the film or television production is merely adapted from the original. Whatever merit the work may have had may be lost in the process of "rewriting." In short, the reader is advised not to take our "Classics" category too seriously.

2. **Fine arts, Music, and Dance.**—These three categories are grouped together merely for convenience in Table 9.

The *Fine Arts* (painting, sculpture, etc.) are represented by a single program broadcast from the National Gallery of Art in Washington, D. C. ("Heritage," WBKB, Wednesday, August 1). Because of its auspices and the evident intention of the sponsoring institution, the program as a whole was classified under Fine Arts, although when analyzed by segments it was found that twice as much of the program time was devoted to classical music as to the fine arts. A strict application of our rule of predominant content would have placed the whole program in the music category.

It may be felt that programs having to do with the fine arts, especially those that present masterpieces of painting and sculpture, ought not to be placed in the entertainment group. If we were in a position to rate such a program in terms of its several values we would have to recognize its educational and orientational functions (on the assumption that the contemplation of great art can be in some sense an educational experience); but we have taken the view that the experience is primarily one of personal enjoyment, just as in the case of music. We would not classify a fine arts program or a music program as *primarily* orientational or informational unless its main element were a lecture on, say, art technique or history, or a discussion of esthetic values and tastes.

Music.—As one might expect, the Music category increases most substantially when program time is computed by units rather than by programs, because Variety programs contain a large number of musical segments. The

TABLE 9
ENTERTAINMENT: FINE ARTS, MUSIC AND DANCE

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcst Time	Hrs.	Min.	Sec.	% Total Bdcst Time
1. Fine arts.....	....	58	45	0.27	....	15	10	0.07
2. Music: Total.....	9	29	02	2.60*	23	03	45	6.36*
a. Classical.....	....	06	34	0.03	1	21	51	0.38
b. Semi-classical.....	1	01	30	0.28	1	44	47	0.48
c. Popular.....	6	23	15	1.76	17	10	33	4.73
d. Traditional and folk.....	1	28	29	0.40	2	09	49	0.60
e. Hillbilly.....	....	03	01	0.01	....	04	51	0.02
f. Religious.....	....	....	....	....	....	05	41	0.03
g. Grand opera.....	....	....	....	....	....	....	....	....
h. Light opera and musical comedy.....	....	26	13	0.12	....	26	13	0.12
3. Dance: Total.....	....	....	....	....	1	52	02	0.53*
a. Classical ballet.....	....	....	....	....	....	....	....	....
b. Other ballet and chorus.....	....	....	....	....	....	36	16	0.18
c. Tap and soft shoe.....	....	....	....	....	....	51	33	0.24
d. Ballroom.....	....	....	....	....	....	11	16	0.05
e. Acrobatic.....	....	....	....	....	....	11	57	0.06
Total.....	10	27	47	2.87*	25	10	57	6.96*

*Because of rounding.

largest subcategory is, of course, Popular Music (by which is meant current and recent popular songs, whether the performance is vocal or instrumental).

Grand Opera, Light Opera, and Musical Comedy were included as subcategories of music, rather than under Drama, on the assumption that the musical interest is predominant in these forms. These categories were intended to apply only where the opera, or a scene from it, was actually performed as a drama. When operatic music was played without a stage performance, the music was to be classified under Classical, Semi-classical, or Popular Music, as the case might be. During the monitoring week, however, there was no opera and only one musical comedy program ("Don Ameche's Musical Playhouse").

Dance.—Television seldom, if at all, presents dancing as the sole subject matter of a program (as in a dance recital). Dancing was always an element of other programs as is shown in Table 9. The

one hour and 52 minutes of Dance recorded here is entirely accounted for by program segments. This appears to be a rather small figure; but it must be recalled that the monitoring was done during the summer, when variety programs are fewer and less elaborate than in other seasons. Another consideration is that where dancing accompanied singing, as a background for the song, the song was considered to be the predominant element in the scene, and the segment was classified under the heading of music.

3. **Variety and vaudeville.**—The term "Variety" is applied to programs that consist of a mixture of various kinds of entertainment, but it is also used to refer to certain kinds of performance such as impersonations, acrobatics, trained animal acts, and the like. We have found it convenient to speak of the former as "Variety and Vaudeville programs" and the latter as "Variety Acts." In most cases, Variety Acts are included in Variety programs, but they may

constitute independent programs (in the present week, there was only one such case—a program consisting entirely of the performance of trained animals).

Table 10 shows that when the Variety and Vaudeville programs were analyzed by content units, the programs disappeared entirely. Most of the component segments in the 28 hours of Variety observed during the monitoring week consisted of music, dancing, or dramatic skits, and were distributed in those categories. About 8 hours

of Variety Acts remained, as shown in the right-hand columns under that heading.

Thus the grand total for *programs* (Variety programs and the one Variety Act in program form) constituted 7.89 percent of the total broadcast time, while the residue of Variety Acts after the other components were distributed was a little more than 2 percent of the total.

4. **Quiz, stunt and talent contests.**—The basic program pattern in this group (Table 11) is a contest of some kind (excluding

TABLE 10
ENTERTAINMENT: VARIETY AND VAUDEVILLE

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcst Time	Hrs.	Min.	Sec.	% Total Bdcst Time
1. Variety and vaudeville programs.....	28	19	14	7.80	....	....	....	.....
2. Variety acts (except music, dancing and skits): Total.....	20	16	0.09	8	07	37	2.25*
a. Acrobatics.....	33	26	0.15
b. Impersonations.....	06	50	0.03
c. Animal acts.....	20	16	0.09	....	59	38	0.28
d. Clowns.....	08	13	0.04
e. Magicians.....	21	44	0.10
f. Comedians.....	5	21	56	1.48
g. Miscellaneous stunts.....	35	50	0.17
Total.....	28	39	30	7.89	8	07	37	2.25*

*Because of rounding.

TABLE 11
ENTERTAINMENT: QUIZ, STUNT AND TALENT CONTESTS

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcst Time	Hrs.	Min.	Sec.	% Total Bdcst Time
1. Studio quiz.....	9	12	45	2.54	7	56	34	2.19
2. Telephone quiz.....	3	50	16	1.06	3	42	42	1.02
3. Stunt contests.....	3	36	54	1.00	3	47	30	1.05
4. Talent contests.....	4	51	25	1.34	....	23	21	0.11
Total.....	21	31	20	5.94*	15	50	07	4.37*

*Because of rounding.

sports)—a contest of wits, of knowledge (in the quiz programs), a contest of theatrical talents on the part of amateurs, or of aspiring professional performers (talent shows), the performance of more or less ludicrous tasks by volunteers from the general public for the amusement of the audience and the privilege of receiving a prize (stunt programs). The contest pattern is frequently employed (in the sample week we recorded 21 hours, 31 minutes of program time in this category—5.94 percent of the total broadcast time), but in many cases it merely provides a framework or “gimmick” for what is essentially a variety show. When the program time is broken down by content units we find a loss of more than five hours to other categories. The content unit time is 15 hours and 50 minutes, or 4.37 percent of the total broadcast time.

5. **Personality and conversation.**—Nearly 22 hours of program time during the week (6.03 percent of the total time) were given to programs in which the emphasis was on interesting people, their appearance, manners, notions, and foibles (Table 12). The form of the program might be an interview (subcategory: *personality interview*), a light conversation, given over more to sociability and joking than to serious talk (*conversation and banter*); or a mock trial or round table in which the discussion was more formally organized but the issue was obviously intended more to dis-

play the personality of the people involved than to give information or enlightenment on the question itself (*semi-serious discussion*). The masters of ceremony who conduct sociable interviews and conversations are not unnaturally interested in “show business,” and show people and themes are constantly appearing in such programs. In a few cases the personalities and gossip of the theatre world have become the main focus of interest (*theatrical news and gossip*).

In general these might be described as “human interest” programs. They aim at an informal, sociable atmosphere and a light, entertaining conversation, the substance of which could not be properly classified under so serious a title as Public Issues or Information. Similar programs concerned with sports interests and personalities, which might have been classified here, we have listed instead in Table 13.

Personality interviews are a common feature in many other kinds of programs. Whenever these were shorter than three minutes they were classified as “program business” (in segmented programs); but if they exceeded three minutes, we classified them as “personality interview” units. This accounts for the increase from three to seven hours in this category when the analysis is on a unit basis. On the other hand, the Conversation and Banter programs contained a great deal of music

TABLE 12
ENTERTAINMENT: PERSONALITY AND CONVERSATION

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bcast Time	Hrs.	Min.	Sec.	% Total Bcast Time
1. Personality interviews.....	3	36	27	0.99	7	51	59	2.17
2. Conversation and banter.....	15	55	34	4.39	10	53	21	3.00
3. Theatrical news and gossip.....	1	35	16	0.44	1	18	29	0.36
4. Semi-serious discussions.....	....	46	17	0.21	....	46	17	0.21
Total.....	21	53	34	6.03	20	50	06	5.74

(voice and instrumental) and other forms of entertainment, so that in a unit analysis the total for this category decreases from 16 hours to 11 hours.

6. **Sports.**—Of the total broadcast time for the week, 18.40 percent was devoted to some aspect of sports, as shown in Table 13. The largest item was 13.99 percent for current competitive sports events, and because it was the summer season most of these events were baseball games. In addition there was more than an hour of broadcasting of past events (chiefly box-

ing) from motion picture film. Sports news and newsreels occupied some 7 hours of program time. Another large subcategory under sports consisted of programs in which people from the sports world were interviewed or otherwise displayed as personalities, or shown teaching youngsters how to play. "Sports Human Interest" programs seemed a suitable descriptive title for this category. Finally, there was a very small amount of time given to sports exhibitions and instruction.

TABLE 13
ENTERTAINMENT: SPORTS

Subject Matter	Net Program Time							
	Programs				Content Units			
	Hrs.	Min.	Sec.	% Total Bdcast Time	Hrs.	Min.	Sec.	% Total Bdcast Time
1. Sports news and newsreels.....	7	03	55	1.95	6	31	12	1.79
2. Human interest.....	7	14	48	2.00	7	58	08	2.19
3. Current contests: Total.....	50	48	53	13.99	50	25	15	13.88
a. Baseball.....	43	39	35	12.02	43	39	35	12.02
b. Wrestling.....	4	16	40	1.18	3	53	02	1.07
c. Boxing.....	....	27	12	0.12	....	27	12	0.12
d. Roller derby.....	1	04	41	0.30	1	04	41	0.30
e. Horse racing.....	....	51	11	0.23	....	51	11	0.23
f. Other.....	....	29	34	0.14	....	29	34	0.14
4. Historical.....	1	16	05	0.35	1	16	05	0.35
5. Exhibitions and instruction.....	....	24	40	0.11	....	24	40	0.11
Total.....	66	48	21	18.40*	66	35	20	18.32*

*Because of rounding.

Chapter 5

Some Comparisons of the Programming of the Four Chicago Stations

In this chapter, we shall compare the records of the four Chicago stations with respect to some of the more important aspects of their program service. It would be possible, of course, to repeat each of the preceding tables with a breakdown by station, but it does not seem likely that many readers would be interested in this detailed a comparison. We shall limit the comparison to major categories of content and some of their interrelationships.

The over-all record

Table 14 shows, for the four stations, the breakdown of the total broadcast time of the week by content categories. This table is an expansion of Table 1. The stations were on the air unequal lengths of time. WBKB broadcast 113 hours; WGN-TV was second with 96 hours; WNBQ was third with 78 hours; and WENR-TV fourth with 74 hours. WBKB had significantly less actual program material (net program time) in proportion to its total broadcast time (76.87 percent) than did the other stations (WNBQ 84.67; WENR-TV 85.49; WGN-TV 83.92). This difference is in large part accounted for by the larger proportion of time given by WBKB to primary advertising (commercials and advertisement programs) as compared with

the other stations. For WBKB the total of primary advertising time is 21.47 percent; for WGN-TV 13.61 percent; for WENR-TV 10.33 percent, and for WNBQ 9.87 percent. WENR-TV carried no advertisement programs, and WNBQ and WGN-TV insignificant amounts compared with the 5.98 percent of its total broadcast time carried by WBKB. The order of stations is reversed on the proportion of time given to Public Service announcements. WNBQ carried the most (2.30 percent); WENR-TV 1.05 percent; and WBKB and WGN-TV both less than one percent.

Referring again to our division of the program categories into three main functional types—Informational, Orientational, and Entertainment categories, it is interesting to observe how the four stations differed among themselves in the amount of net program time they gave to each of these types.

WNBQ: Of this station's total broadcast time, 21.03 percent was accounted for by its (net) program time in the Informational and Orientational categories (Informational 13.88 percent; Orientational 7.15 percent).

TABLE 14
TOTAL BROADCAST TIME OF THE FOUR CHICAGO STATIONS, BY CONTENT

Content	Broadcast Time																			
	WBKB				WNBQ				WENR-TV				WGN-TV				Total			
	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total
1. Program material.....	86	55	07	76.87	66	45	03	84.67	64	00	02	85.49	80	53	34	83.92	298	33	46	82.21
2. Weather flashes.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	6	57	0.16	.....	3	07	0.05	.....	10	04	0.05
3. News flashes.....	.....	1	13	0.01	.....	7	51	0.17	.....	.....	.....	.....	.....	9	19	0.16	.....	18	23	0.08
4. Public service announcements.....	.....	47	50	0.71	1	48	51	2.30	.....	47	24	1.05	.....	23	48	0.41	3	47	53	1.05
5. Commercials.....	17	31	10	15.49	7	33	36	9.60	7	44	14	10.33	12	49	03	13.30	45	38	03	12.57
6. Advertisement programs.....	6	46	12	5.98	.....	13	15	0.27	.....	.....	.....	.....	.....	17	54	0.31	7	17	21	2.01
7. Station announcements.....	1	2	41	0.93	2	15	00	2.85	2	12	36	2.96	1	47	09	1.85	7	17	26	2.01
8. Gaps.....	.....	.....	05	.....*	.....	6	00	0.13	.....	.....	57	0.02	.....	.....	.....	.....	.....	7	02	0.03
Total.....	113	04	18	99.99*	78	49	36	99.99*	74	52	10	100.01*	96	23	54	100.0	363	09	58	100.01*

*Because of rounding.

TABLE 15
PROGRAMS OF THE FOUR CHICAGO STATIONS
Total net program time of the four stations classified by subject matter of programs.

Subject Matter	Net Program Time																									
	WBBB						WNBQ						WGNR-TV						WGNT-TV						Total	
	Hrs.	Min.	Sec.	% Total	% T.B.T.#		Hrs.	Min.	Sec.	% Total	% T.B.T.#		Hrs.	Min.	Sec.	% Total	% T.B.T.#		Hrs.	Min.	Sec.	% Total	% T.B.T.#			
1. News.....	5	31	04	6.35	4.88	3	51	10	5.77	4.88	1	53	22	2.94	2.52	3	19	04	4.10	3.44	14	34	40	4.88	4.02	
2. Weather.....	...	...	...	...	...	1	10	42	1.77	1.50	...	43	20	1.12	0.96	...	...	...	...	...	1	54	02	0.64	0.52
3. Public issues and interests.....	...	...	...	...	...	3	33	50	5.34	4.52	1	53	13	2.94	2.52	...	25	45	0.54	0.45	5	52	48	1.97	1.62
4. Public events.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
5. Public institutions.....	1	27	45	1.69	1.30	1	36	08	2.40	2.03	...	44	26	1.15	0.98	...	28	39	0.60	0.50	4	16	58	1.43	1.18	
6. Promotion.....	...	...	...	...	...	...	28	41	0.72	0.61	...	37	43	0.99	0.85	...	...	...	...	...	1	06	24	0.37	0.30
7. Information.....	...	...	...	...	...	4	18	20	6.44	5.45	...	43	55	1.15	0.98	1	52	57	2.33	1.95	6	55	12	2.32	1.90
8. Religion.....	...	...	...	...	...	...	...	...	...	...	...	53	37	1.41	1.20	...	...	...	...	...	...	53	37	0.30	0.25
9. Fine arts.....	...	...	...	...	...	...	58	45	1.47	1.25	...	...	...	...	...	...	...	...	...	...	...	58	45	0.33	0.27
10. Drama.....	21	53	45	25.20	19.37	23	00	03	34.46	29.18	24	24	27	33.12	32.59	25	45	31	31.85	26.73	95	03	46	31.84	26.18	
11. Music.....	4	11	10	4.81	3.70	2	36	34	3.92	3.32	1	09	55	1.82	1.56	1	31	23	1.87	1.57	9	29	02	3.18	2.61	
12. Dance.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
13. Variety and vaudeville.....	5	55	08	6.81	5.23	15	33	47	23.32	19.75	4	53	14	7.63	6.52	2	17	21	2.82	2.37	28	39	30	9.60	7.89	
14. Quiz, stunt and talent.....	7	38	13	8.78	6.75	2	55	12	4.37	3.70	6	18	35	9.87	8.44	4	39	20	5.75	4.82	21	31	20	7.21	5.93	
15. Sports.....	28	00	28	32.21	24.76	3	05	37	4.64	3.93	6	36	10	10.31	8.82	29	06	06	35.97	30.19	66	48	21	22.37	18.39	
16. Personality.....	6	17	33	7.25	5.57	1	58	58	2.97	2.52	9	34	02	14.95	12.78	4	03	01	5.01	4.20	21	53	34	7.34	6.03	
17. Domestic interests.....	6	00	01	6.90	5.31	1	37	16	2.42	2.05	3	34	03	5.57	4.76	7	24	27	9.15	7.68	18	35	47	6.23	5.12	
Total.....	86	55	07	100.00	76.37	66	45	03	100.01*	84.69*	64	00	02	99.97*	85.48*	80	53	34	99.99*	83.90	298	33	46	100.01*	82.21*	

#Percent total broadcast time for station.

*Because of rounding.

- WGN-TV: 14.91 percent of total time accounted for by program time in the Informational and Orientational categories (11.56 percent Informational; 3.35 percent Orientational).
- WENR-TV: 14.57 percent Informational and Orientational (9.22 percent and 5.35 percent, respectively).
- WBKB: 11.40 percent Informational and Orientational (10.19 percent and 1.30 percent, respectively).

Programs

Table 15 shows the net program time of each station classified by major program subject matter categories. Two sets of percentages are given in each case (as in Table 2—the first is the percentage of total net program time for the station, and the second is the percentage of total broadcast time for the station. For example, News accounted for 6.35 percent of WBKB's net program time and 4.88 percent of its total time on the air. The first figure shows what proportion News was of all the program

material broadcast by the station; the second gives a better estimate of the probability that a viewer tuning in at random would have found news material on the screen.

Comparing the net program percentages for the four stations, one observes that the net program time of WBKB included 6.35 percent News, that of WNBQ 5.77 percent, WGN-TV 4.10 percent, and WENR-TV 2.94 percent. Similar comparisons for the other program categories are made in Table 16. Here, the rank order of the stations is shown for each program category. The percentages for each category add to one hundred, i.e., the base in each case is the total net program time for the category, and the percentages show what proportion of the time in that category is attributable to each station. The first entry shows that WBKB was first in News (but this included the "Multi-scope" News), WNBQ second, WGN-TV third and WENR-TV fourth. For the Weather category, WNBQ was first, WENR-TV second, while the other two stations had no program time in this category. And so on for the other categories.

TABLE 16
STATIONS RANKED BY PROGRAM CATEGORIES
Rank order of stations by net program time for each subject matter category.

Subject Matter	Rank							
	1		2		3		4	
	Channel	% Total	Channel	% Total	Channel	% Total	Channel	% Total
1. News.....	WBKB	37.83	WNBQ	26.40	WGN-TV	22.86	WENR-TV	12.91
2. Weather.....	WNBQ	62.28	WENR-TV	37.72	.....	.....	.....	.....
3. Public issues and interests.....	WNBQ	60.62	WENR-TV	32.01	WGN-TV	7.37	.....	.....
4. Public events.....	.....	.....	.....	.....	.....	.....	.....	.....
5. Public institutions.....	WNBQ	37.35	WBKB	34.24	WENR-TV	17.12	WGN-TV	11.28
6. Promotion.....	WENR-TV	57.58	WNBQ	43.92	.....	.....	.....	.....
7. Information.....	WNBQ	62.17	WGN-TV	27.23	WENR-TV	10.60	.....	.....
8. Religion.....	WENR-TV	100.00	.....	.....	.....	.....	.....	.....
9. Fine arts.....	WNBQ	100.00	.....	.....	.....	.....	.....	.....
10. Drama.....	WGN-TV	27.10	WENR-TV	25.67	WNBQ	24.19	WBKB	23.04
11. Music.....	WBKB	44.11	WNBQ	27.59	WGN-TV	15.99	WENR-TV	12.30
12. Dance.....	.....	.....	.....	.....	.....	.....	.....	.....
13. Variety and vaudeville.....	WNBQ	54.30	WBKB	20.64	WENR-TV	17.03	WGN-TV	7.97
14. Quiz, stunt and talent.....	WBKB	35.48	WENR-TV	29.36	WGN-TV	21.61	WNBQ	13.56
15. Sports.....	WGN-TV	43.56	WBKB	41.92	WENR-TV	9.88	WNBQ	4.64
16. Personality.....	WENR-TV	43.68	WBKB	28.77	WGN-TV	18.49	WNBQ	9.06
17. Domestic interests.....	WGN-TV	39.78	WBKB	32.26	WENR-TV	19.18	WNBQ	8.69
Net program time.....	WBKB	29.11	WGN-TV	27.10	WNBQ	22.36	WENR-TV	21.44
Total broadcast time.....	WBKB	31.13	WGN-TV	26.54	WNBQ	21.71	WENR-TV	20.62

Chapter 6

The Audience Addressed

An important question concerning the program service offered by television is the availability of program material of different kinds for different segments of the potential audience. In particular, questions are often asked about the availability of programs for women and children during the daytime, and for adults generally during the evening. At least four alternative ways of answering these questions suggest themselves: (1) we might ask the broadcasters what kind of audience each of their programs is intended for; (2) we might use the findings of audience research to determine the composition of the potential and actual audiences for each program; (3) an examination of the content of each program might give evidence of the kind of audience for which it was appropriate (and for which it was probably intended); and (4) we might divide the broadcast day into time-periods characterized in a general way by different potential audiences and examine the distribution of programs in these periods.

The first two of these methods were not practicable for the present study. We did undertake, however, to try the method of content examination and the method of time-distribution. In the present chapter the findings based on an examination of program content are presented, and in the following chapter the time distributions are reported.

Audience addressed

Programs were classified as intended specifically for men, women, or children only if there were some unequivocal internal evidence of the intention. Such evidence might be found in the advertising accompanying the program as well as in the program itself. If the advertising contained such expressions as "You kids will like . . ." or "Ask your mother to buy . . ." we took this as evidence that both the advertising

and the associated programs were addressed to children. In the same way, advertising manifestly addressed to women was taken into account. Other types of evidence were contained in the program itself, as, for example, the language used by a narrator or master of ceremonies, modes of address used in speaking to the television audience, etc.

If there were no specific references to the audience, but the content of the program was clearly intended for a special audience, this evidence was also accepted. A morning cooking program, or one concerned with women's fashions, or with feminine beauty, would be classified as a women's program. A program consisting of fairy tales or fantasies, at a patently juvenile level of language and ideas, would be classified as a children's program. But a late afternoon program of Western films would not be so classified unless there was other evidence. The baseball games were not classified as programs addressed to men; although we may expect more men than women to be interested in baseball, there is no evidence that the games were broadcast specifically for men. Our procedure undoubtedly underestimated the number of special-audience programs, but it seemed the only objective procedure we could adopt.

Table 17 shows that 6.82 percent of the net program time occurred in programs clearly intended for women, while only twenty-five and a half minutes of program time seemed to be addressed exclusively to men. There were no programs that appeared to be addressed primarily to teen-age children. The Paul Whiteman "TV Teen Club" used teen-age talent, but there was no evidence that it was primarily intended for teen-age viewers. The products advertised were refrigerators and cars. Programs intended for school-age children occupied 7.41 percent of the net program time, and those

TABLE 17
AUDIENCE ADDRESSED

Net program time of *programs* classified by audience addressed.

Audience Addressed	Net Program Time			
	Hrs.	Min.	Sec.	% Net
1. Adults generally.....	252	33	11	84.59
2. Women.....	20	20	39	6.82
3. Men.....	.....	25	33	0.15
4. Teen-age children.....	.....	.....	.....	.....
5. Elementary school age children.....	22	07	22	7.41
6. Nursery school age children	3	07	01	1.04
Total.....	298	33	46	100.01*

*Because of rounding.

intended for very young children (characterized here as of "nursery school age") accounted for another 1.04 percent. The total for children is thus 8.44 percent of the total net program time. The unassigned remainder, 84.59 percent, was assumed to be addressed to adults (or the family) generally.

Table 18 shows the distribution, by subject matter, of the net program time of programs addressed to women, children, and adults generally (the very small amount of time allocated to men is disregarded). Approximately three-fourths of the women's time (72.15 percent) was occupied by Domestic Interest programs, 12.12 percent by Personality programs, and the small remainder by Drama and Institutional programs. The Institutional category was represented by a single program about the WAVES in which an appeal for enlistment was made. The small amount of time attributed to Drama for women is due to the fact that we did not feel justified on the evidence in classifying any except the serial dramas as exclusively women's programs.

Of the children's program time, 68.89 percent was accounted for by Drama programs; 10.30 percent by Quiz, Stunt and Talent programs; and 9.11 percent by Sports programs. The remainder was distributed among Religious, Music, Variety, Personality, and Domestic Interest programs (this last category was represented by a program about pets).

TABLE 18
PROGRAMS FOR WOMEN, CHILDREN AND ADULTS GENERALLY
Net program time of *programs* classified by subject matter and audience addressed.

Subject Matter	Net Program Time											
	Women				Children				Adults Generally			
	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total
1. News.....	.....	.....	.....	.....	.....	.....	.....	.....	14	34	40	5.76
2. Weather.....	.....	.....	.....	.....	.....	.....	.....	.....	1	54	02	0.75
3. Public issues and interests.....	.....	.....	.....	.....	.....	.....	.....	.....	5	52	48	2.33
4. Public events.....	.....	.....	.....	.....	.....	.....	.....	.....	3	53	15	1.54
5. Public institutions.....	.....	23	43	1.97	.....	.....	.....	.....	1	06	24	0.43
6. Promotion.....	.....	.....	.....	.....	.....	.....	.....	.....	6	55	12	2.73
7. Information.....	.....	.....	.....	.....	.....	28	40	1.92	.....	24	57	0.16
8. Religion.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	58	45	0.39
9. Fine arts.....	.....	.....	.....	.....	.....	.....	.....	.....	74	52	29	29.59
10. Drama.....	2	47	51	13.76	17	23	26	68.89	9	00	32	3.56
11. Music.....	.....	.....	.....	.....	.....	28	30	1.85	.....	.....	.....	.....
12. Dance.....	.....	.....	.....	.....	.....	.....	.....	.....	27	30	03	10.87
13. Variety and vaudeville....	.....	.....	.....	.....	1	09	27	4.56	18	54	54	7.48
14. Quiz, stunt and talent....	.....	.....	.....	.....	2	36	26	10.30	64	30	40	25.50
15. Sports.....	.....	.....	.....	.....	2	17	41	9.11	19	05	07	7.54
16. Personality.....	2	27	41	12.12	.....	20	46	1.39	3	24	56	1.35
17. Domestic interests.....	14	41	24	72.15	.....	29	27	1.92	.....	.....	.....	.....
Total.....	20	20	39	100.00	25	14	23	99.94*	252	58	44	99.98*

*Because of rounding.

Chapter 7

Program Availability: The Broadcasting Time Schedule

During approximately three-fourths of the year (excluding the three summer months) there is a fairly definite pattern in the composition of the potential audience during different periods of the day and on different days of the week. On weekdays women and preschool children constitute the major part of the home audience during the morning and early afternoon hours, children of school age do most of their viewing in the late afternoon, and men and women constitute the largest proportion of the evening audience. On Saturdays, women and children (including children of school age) constitute the morning audience, but more men are available in the afternoons. On Sunday, when the entire family is home for the day, the only clear distinction is between the daytime audience and the evening (adult) audience.

These considerations suggested to the authors of the Los Angeles report that the different time periods of the day (especially on weekdays) might be classified as the Women's time period, the Children's period, and the Adults' period, and an analysis made of the programs *available* during these periods. A study of such availabilities would give a better understanding of what television presented for children, for example, than would a classification such as we have attempted on the basis of the evident intention of the program.

Unfortunately, the summer situation is not so clear. Children are not attending school and many men are home on vacation during the week. The only definite assumption one can make is that the evening hours are still primarily hours of adult viewing, while the daytime hours are primarily a period of viewing by women and children, though with a larger audience of men than would be expected at other times of the year.

A preliminary examination of the time distribution of various program types during the

monitoring week indicated, however, that programs clearly intended for women still occurred most frequently in the morning and that programs for children still tended to be concentrated in the late afternoon. Presumably the pattern established in the other seasons of the year, especially with respect to children's programs, is not much affected by the fact that children are home all day during the summer. It was evident that the broadcast day could still be subdivided on the basis of content into periods in which different *intended* audiences were emphasized, even though the available audience was probably more diversified.

Time periods

The time periods shown in Tables 19, 20, and 21 differ somewhat from those used in the Los Angeles study. The early part of the day is divided into two periods on the basis of the observed content of the broadcasts. The period before 1 p. m. was observed to be a period in which women's programs were emphasized. Between 1 p. m. and 4 p. m. the baseball games were especially prominent. The period from 4 p. m. to 6 p. m. was especially devoted to children's programs (because of the time differential between New York and Chicago, this period corresponds to the period from 5 to 7 in New York, where many of the children's programs originate). From 6 p. m. to 11 p. m. the programs were generally of a character to interest adults. The period from 11 to sign-off (usually shortly after midnight) was devoted predominantly to feature films. Although the character of the programming in some of these periods changed on Saturday and Sunday, the periods remained relatively distinct; consequently, we could use the same time divisions throughout the week.

The weekday morning hours

Table 19 shows that almost three-fourths (73 percent) of the time in this period was oc-

TABLE 19

DISTRIBUTION OF PROGRAMS: WEEKDAYS

Net program time of *programs* classified by subject matter and time period for weekdays.

Subject Matter	Time Periods																														Total		
	Sign-on to 1:00 p.m.						1:00 to 4:00 p.m.						4:00 to 6:00 p.m.						6:00 to 11:00 p.m.						After 11:00 p.m.								
	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)			
1. News.....	2	21	02	5.67	(17.58)	...	30	48	1.18	(3.87)	1	11	44	3.68	(8.98)	6	40	29	8.13	(49.83)	2	37	27	13.92	(19.58)	13	21	30	6.12	(99.84*)			
2. Weather.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
3. Public issues and interests	...	...	...	...	...	...	43	10	1.64	(18.70)	...	33	26	1.69	(30.84)	1	13	51	1.50	(69.16 )	...	...	...	...	...	1	47	17	0.82	(103.00)
4. Public events.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3	06	27	3.78	(80.87 )	...	...	...	...	...	3	49	37	1.75	(99.57*)
5. Public institutions.....	...	...	...	...	...	...	43	14	1.64	(24.57)	1	27	45	4.50	(50.29)	...	44	26	0.89	(25.14 )	...	...	...	...	...	...	...	...	...	...
6. Promotion .....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	37	43	0.77	(100.00 )	...	...	...	...	...	...	37	43	0.29	(100.00)
7. Information .....	...	13	59	0.56	(5.58)	2	09	45	4.96	(51.79 )	...	...	...	...	...	1	47	10	2.18	(42.63 )	...	...	...	...	...	4	10	54	1.91	(100.00)
8. Religion.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
9. Fine arts.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	58	45	1.20	(100.00 )	...	...	...	...	...	...	58	45	0.45	(100.00)
10. Drama.....	1	54	40	4.63	(3.01)	5	19	49	12.21	(8.38)	18	38	40	57.27	(29.29)	27	31	35	33.54	(43.25)	10	14	53	54.52	(16.10)	63	39	37	29.14	(100.03*)			
11. Music.....	...	04	37	0.20	(1.00 )	...	...	...	...	...	1	14	22	3.79	(14.77)	5	42	52	6.97	(68.46)	1	19	23	7.00	(15.77)	8	21	14	3.82	(100.00)
12. Dance.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
13. Variety and vaudeville.....	6	37	23	15.97	(30.56)	4	04	05	9.31	(18.78 )	...	...	...	...	...	8	12	56	10.02	(37.95)	2	44	45	14.63	(12.70)	21	39	09	9.91	(99.99*)
14. Quiz, stunt and talent.....	...	...	...	...	...	...	20	32	0.80	(2.12)	4	29	00	13.77	(27.17)	11	15	49	13.74	(68.28)	...	24	56	2.22	(2.53)	16	30	17	7.55	(100.10*)
15. Sports.....	...	...	...	...	...	27	20	11	62.57	(62.72)	4	58	45	15.30	(11.43)	9	49	27	11.97	(22.52)	1	26	45	7.71	(3.33)	43	35	08	19.95	(100.00)
16. Personality.....	16	58	48	40.99	(82.38)	...	45	56	1.76	(3.72 )	...	...	...	...	...	2	51	53	3.50	(13.90 )	...	...	...	...	...	20	36	37	9.44	(100.00)
17. Domestic interests.....	13	15	48	32.02	(80.81)	1	43	52	3.97	(10.56 )	...	...	...	...	...	1	25	49	1.75	(8.73 )	...	...	...	...	...	16	25	29	7.51	(100.10*)
Total.....	41	26	17	100.04*	(18.96)	43	41	22	100.04*	(19.99)	32	33	42	100.00	(14.91)	81	59	12	99.94*	(37.52)	18	48	09	100.00	(8.60)	218	28	42	99.99*	(99.93*)			

*Because of rounding.

TABLE 20
DISTRIBUTION OF PROGRAMS: SATURDAY
Net program time of *programs* classified by subject matter and time period for Saturday.

Subject Matter	Time Periods															
	Sign-on to 1:00 p.m.				1:00 to 4:00 p.m.				4:00 to 6:00 p.m.				6:00 to 11:00 p.m.			
	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Total
1. News.....	...	12	20	3.99	(50.00 )	...	...	...	...	...	...	...	...	...	...	...
2. Weather.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
3. Public issues and interests	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
4. Public events.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
5. Public institutions.....	...	...	...	...	...	...	23	29	6.23	(100.00)	...	...	...	...	...	...
6. Promotion ..	...	...	...	...	...	...	...	...	...	...	...	...	...	...	23	29
7. Information	...	...	...	...	...	...	52	49	13.77	(65.43 )	...	...	...	...	...	...
8. Religion.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
9. Fine arts	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
10. Drama.....	2	42	32	54.15	(16.20)	...	1	48	54	28.31	(10.83)	8	33	04	99.53	(21.17)
11. Music.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
12. Dance.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
13. Variety and vaudeville.....	1	31	55	30.56	(54.76 )	...	...	...	...	...	...	...	...	...	...	...
14. Quiz, stunt and talent.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
15. Sports.....	...	11	25	3.65	(1.47)	5	49	25	92.57	(46.53)	3	09	08	...	...	...
16. Personality ..	...	22	45	7.64	(31.08 )	...	...	...	...	...	...	...	...	...	...	...
17. Domestic interests	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Total.....	5	00	57	99.99*	(12.98)	6	17	24	100.00	(16.26)	6	24	40	100.00	(16.60)	38
																39
																20
																20
																99.98*
																(100.00)

* Because of rounding.

TABLE 21

DISTRIBUTION OF PROGRAMS: SUNDAY

Net program time of *programs* classified by subject matter and time period for Sunday.

Subject Matter	Time Periods																			Total						
	Sign-on to 1:00 p.m.					1:00 to 4:00 p.m.					4:00 to 6:00 p.m.					6:00 to 11:00 p.m.							After 11:00 p.m.			
	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	Hrs.	Min.	Sec.	% Total	(% Subj.)	
1. News.....
2. Weather.....
3. Public issues and interests.....
4. Public events.....
5. Public institutions.....	29	25	...	...	5.36 (50.00)	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6. Promotion
7. Information
8. Religion.....	29	24	...	...	5.36 (34.52)	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
9. Fine arts.....
10. Drama.....	2	36	21	66.95 (17.77)	1	50	09	20.33 (12.53)	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
11. Music.....
12. Dance.....
13. Variety and vaudeville.....	20	16	3.70 (7.94)	1	43	02	22.25 (40.87)	2	09	01	12.25 (51.19)	...	...	...	...	...	...	...	...	...	...
14. Quiz, stunt and talent.....	28	48	5.36 (20.14)	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
15. Sports.....	5	23	04	59.70 (50.23)	4	06	35	53.35 (38.41)	1	13	36	7.03 (11.51)	...	...	...	...	...	...	...	...	...
16. Personality.....
17. Domestic interests.....
Total.....	3	53	23	100.01* (9.37)	9	01	06	99.81* (21.76)	7	42	46	99.78* (18.62)	17	33	20	99.97* (42.36)	3	15	09	100.00 (7.84)	41	25	44	99.99* (99.95*)		

*Because of rounding.

cupied by Personality and Domestic Interests programs. Table 18 showed that we were able to say on the basis of the criteria that we used that two and a half hours of Personality programs were addressed specifically to women. It appears in Table 19 that there were nearly seventeen hours of such programs in the morning period on weekdays in association with Domestic Interests programs obviously intended for women. It is clear that our use of internal evidence was too limited, and that a larger proportion of the Personality programs should have been assigned to women.

The morning hours contained a rather large percentage of News (5.67 percent) but much of this was in the form of news tape. Drama (4.63 percent) was the other important element of the morning schedule. There were no programs concerned with discussions of political questions. A quarter of an hour (out of 41 hours) was devoted to the Information category proper (although the Domestic Interests programs were informational in the general sense).

The early afternoon hours

During this period, from 1 p. m. to 4 p. m., Sports occupied nearly two-thirds of the program time (62.57 per cent). The Personality and Domestic Interests programs fell off to about five and a half percent. Drama increased to 12 percent. There were forty-three minutes of program time devoted to Public Issues and Interests (about eight minutes per day for the five weekdays) and two hours of Information (about twenty-five minutes per day). Entertainment occurred in the form of Drama, Variety, and Quiz programs (in total, about 23 percent of the net program time). Very little News was available during this period.

The late afternoon hours

Most of the children's programs occurred in this time period on weekdays. More than half (57 percent) of the net program time was taken up with Drama almost all of which consisted of Western, Fairy Tales and Fantasy, and Science Fiction (cf. Table 23). The next largest item in the period was Sports (15.30 percent)—the final innings in the baseball games that began early in the afternoon. The Domestic Interests programs disappeared and the Per-

sonality program time was insignificant. Time devoted to Quiz, Stunt and Talent programs increased to 13.77 percent. Music programs accounted for 3.79 percent. The percentage of News program time was 3.68 and of Public Institutional program time, 4.50.

The evening hours

From 6 to 11 p. m. the schedule became more diversified. The most important category was Drama (33.54 percent). Music, Variety, and Quiz programs constituted approximately 31 percent of the program time. Personality and Domestic Interests programs became more important again (slightly more than 5 percent). News accounted for 8 percent and Weather for close to 2 percent of the net program time. The percentage for the Public Issues category was 3.78 and of Information 2.18. Public Institutional material became insignificant.

The late hours

Programming in the period after 11 o'clock was characterized by an emphasis on Drama (mostly films) which occupied more than half the net program time (54.52 percent). The actual amount of time given to News (two and a half hours) was much less than in the preceding period, but it increased proportionately to nearly 14 percent. Variety accounted for nearly 15 percent of the late time.

The longitudinal view

Tables 19, 20 and 21 provide a second set of percentages (inclosed in parentheses) based on the total time for each subject matter category. From these we can get a better idea of how the program time for each type of material was distributed throughout the day. In Table 19, for example, the percentages in parentheses for News, read from left to right, show that 17.58 percent of all the News program time during the weekdays occurred in the morning hours, 3.87 percent in the early afternoon hours, 8.98 percent in the late afternoon, half (49.83) during the evening hours, and 19.58 in the late period. More than three-fourths of the Public Issues program time (80.87 percent) occurred in the 6 to 11 p. m. period; half (50.29 percent) of the Public Institutional program time occurred in the late afternoon (children's) period; the Information category was repre-

sented mainly in the early afternoon and the evening hours (51.79 and 42.63 percent, respectively); about 73 percent of the Drama program time occurred between 4 p. m. and 11 p. m. 82 percent of the time given to Personality programs and 80.81 percent of the Domestic Interests program time occurred in the morning period (which contained 18.96 percent of the total weekday net program time).

The Saturday schedule

Inspection of Table 20 reveals that the Saturday schedule was somewhat different from the weekday schedule. In the morning period, the Personality and Domestic Interests programs that had been so important on the weekdays became relatively unimportant, while Drama occupied 54.15 percent of the program time and nearly 31 percent was given to Variety. Some of this morning drama and variety programming was intended for children, showing a persistence of the pattern that prevails during the school year.

The early afternoon period was devoted almost exclusively to Sports (baseball), which took 93 percent of the net program time, and Sports remained important in the 4 to 6 period. Drama was important during the late afternoon (28.31 per cent) but Variety programs were lacking. There were approximately 53 minutes of Information and 23 minutes of Public Institutional programming (a total of 20 percent).

Half (50.10 percent) of the evening period was accounted for by Drama (as compared with about a third on weekdays), and Sports programs were relatively more important during this period than on weekdays (an average of

about 20 percent for the weekday period and 32 per cent on Saturday).

There was nothing available after 11 p. m. except Drama and a single very brief News report.

The Saturday schedule as a whole is remarkable for the small amount of News (24 minutes) and the absence of any material in the Public Issues category. On the other hand, there was an hour and twenty minutes in the Information category on Saturday, which was somewhat above the weekday average.

Looked at in terms of the percentages (in parentheses) across the table, the Saturday schedule shows a concentration of News in the morning and late afternoon periods (but the percentages are based on very small amounts of time); a concentration of Information (65.43 percent) in the late afternoon period; and a distribution of Sports throughout the entire day (but not in the late period).

The Sunday schedule

Sunday was the "public service" day. Practically all of the Orientational and Informational categories were represented (Table 21). Of the nearly six hours of Public Issues programming for the week, a third (2 hours and 3 minutes) occurred on Sunday evening.

The Sports and Drama categories were again important throughout the day. News and Personality units were relatively small, and Religion appeared for the first time (but only a small amount, 53 minutes).

A set of percentages for each subject matter category is given in Table 21, but, as before, the percentages given are reliable only for the categories containing large amounts of time.

Chapter 8

A Special Analysis Of The Drama Programs

In view of the importance of the Drama category in the total program schedule where, as we have seen, Drama constituted 26.18 percent of the time on the air and 31.84 percent of the total net program time, a further study of the category seems appropriate. We shall treat it from three viewpoints: (1) audience addressed; (2) distribution by time period; and (3) technique of presentation.

Drama programs for specific audiences

Table 22 shows the distribution of Drama programs according to the audience addressed, as inferred from internal evidence. It will be noted that only the domestic serial dramas have been accounted women's programs. Much of the drama broadcast during the day consisted of feature films that were originally produced for a general audience, whatever the probable nature of their television audience. The largest proportion (41.61) of the drama

for children consisted of Western melodrama. As will be shown later, this was not all of the Western drama broadcast during the period of concentration of children's programs, but only this portion could be assigned to children on the basis of the advertising or surrounding program material (introductions, interpolated live action, etc.). Fairy Tales and Fantasy Drama, which included nearly all of the puppet and cartoon programs, comprised 38.61 percent of the net program time, and the third category was Science Fiction (17.64 percent).

Time distribution of drama programs

In Tables 23, 24 and 25 is shown the distribution of the Drama programs by time period throughout the week.

From Table 23, it is evident that during the weekday morning period, there was an insignificant amount of Drama (totaling less than two hours for the five weekdays).

TABLE 22
DRAMA PROGRAMS FOR WOMEN, CHILDREN AND ADULTS GENERALLY
Net program time of drama programs classified by type of drama and audience addressed.

Type of Drama	Net Program Time											
	Women				Children				Adults Generally			
	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total
1. Social problems.....	1	38	40	2.20
2. Domestic problems.....	2	47	51	100.00	....	....	....	.....	1	45	20	2.34
3. Crime and horror.....	17	38	35	23.58
4. Western.....	7	14	01	41.61	13	42	08	18.30
5. Adventure and action	22	40	2.21	21	45	08	29.05
6. Science fiction.....	3	03	55	17.64	....	25	14	0.56
7. Comedy.....	10	25	43	13.94
8. Romance.....	3	59	57	5.34
9. Fairy tales and fantasy..	6	42	50	38.61	....	....	....	.....
10. Classics.....	2	53	37	3.87
11. Other.....	38	07	0.85
Total.....	2	47	51	100.00	17	23	26	100.07*	74	52	29	100.03*

*Because of rounding.

TABLE 23
DRAMA BY TIME OF DAY: WEEKDAYS
Net program time of drama programs, by type of drama and time of day for weekdays

Type of Drama	Time Period															
	Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.			
	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total
1. Social Problems.....
2. Domestic problems.....	54	21	46.96	....	54	31	17.19	....	58	59	5.27	....	54	43	3.33
3. Crime and horror.....	25	05	21.74	....	53	07	16.56	....	....	....	.....	7	38	51	27.78
4. Western.....	11	14	01	60.23	1	45	27	6.36
5. Adventure and action.....	3	32	11	66.25	....	....	....	.....	5	40	37	20.64
6. Science fiction.....	33	32	3	3.04	2	03	41	7.51
7. Comedy.....	5	30	05	19.98
8. Romance.....	24	37	21.74	....	....	....	.....	....	....	....	.....	2	03	49	7.51
9. Fairy tales and fantasy.....	10	37	9.57	....	....	....	.....	5	52	08	31.46	....	....	....	.....
10. Classics.....	1	29	26	5.39
11. Historical.....
12. Other.....	24	56	1	1.51
Total.....	1	54	40	100.01*	5	19	49	100.00	18	38	40	100.00	27	31	35	100.01*

*Because of rounding.

TABLE 24
DRAMA BY TIME OF DAY: SATURDAY
Net program time of drama programs, by type of drama and time of day for Saturday

Type of Drama	Time Period															
	Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.			
	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total	Hrs.	Min.	Sec.	%Total
1. Social problems.....
2. Domestic problems.....
3. Crime and horror.....	24	50	15.34	....	....	....	.....	....	....	....	.....	2	22	37	27.39
4. Western.....	1	18	29	71.56	....	56	54	10.92
5. Adventure and action.....	1	04	02	39.26	....	....	....	.....	....	....	....	.....	3	53	33	44.83
6. Science fiction.....	26	30	23	8.5	....	25	26	4.79
7. Comedy.....	24	22	14.72	....	....	....	.....	....	....	....	.....	1	03	05	12.07
8. Romance.....	24	16	14.72	....	....	....	.....	....	....	....	.....	....	....	....	.....
9. Fairy tales and fantasy.....	25	02	15.34	....	....	....	.....	03	55	3	6.7	....	....	....	.....
10. Classics.....
11. Historical.....
12. Other.....
Total.....	2	42	32	99.38*	....	....	....	.....	1	48	54	99.08*	8	41	35	100.00

*Because of rounding.

In the early weekday afternoon period, when Drama constituted 12.21 percent of the net program time (cf. Table 19), the emphasis was on Adventure and Action drama (films), which constituted 66.25 percent of the total Drama during this period; the rest of the time was divided between Domestic Problems (serial) and Crime drama. The Adventure and Crime drama was clearly available chiefly to women

and children, even though it was not ostensibly addressed to them.

During the late afternoon period on weekdays, there were the Fairy Tale and Science Fiction programs that we have already inferred to be intended for children, and a large amount (eleven hours) of Western drama which we can assume to have been intended for children, though we could not prove this

TABLE 25

DRAMA BY TIME OF DAY: SUNDAY

Net program time of drama programs, by type of drama and time of day for Sunday

Type of Drama	Time Period															
	Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.			
	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total
1. Social problems.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	1	01	19	16.44
2. Domestic problems.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	....	24	15	12.90
3. Crime and horror.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	....	13	01	39.25
4. Western.....	....	....	....	.....	1	50	09	100.00	....	54	20	100.00	1	39	50	26.95
5. Adventure and action.....	1	01	02	39.10	....	....	....	.....	....	....	....	.....	1	22	01	22.10
6. Science fiction.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	54	34	14.82	....
7. Comedy.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	....	30	32	16.67
8. Romance.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	....	....	....	.....
9. Fairy tales and fantasy.....	....	11	08	7.05	....	....	....	.....	....	....	....	.....	....	....	....	.....
10. Classics.....	1	24	11	53.85	....	....	....	.....	....	....	....	.....	....	....	....	.....
11. Historical.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	....	....	....	.....
12. Other.....	....	....	....	.....	....	....	....	.....	....	....	....	.....	13	11	3.50	....
Total	2	36	21	100.00	1	50	09	100.00	....	54	20	100.00	6	10	55	99.98*

*Because of rounding.

in every case (cf. Table 22). It is noteworthy that no drama programs of the Crime and Horror category were made available during this period (although the Westerns are, of course, concerned with crime according to their own special formula, and the same can be said of the Science Fiction programs).

Crime drama constituted 27.78 per cent of all the drama broadcast during the evening hours on weekdays, followed in order of magnitude by Adventure (20.64) and Comedy (19.98).

Technique of drama programs

In the case of Drama programs there is a certain interest in still another criterion of classification, viz. the technique of production. The question here is the extent to which television is developing its own production of drama as against the showing of theatrical feature films produced for the motion picture industry. There is some interest, also, in the extent to which such techniques as the puppet show and live narration with illustrative drawings are being used.

In Table 26, five technical forms are listed. By "Feature film" is meant a dramatic motion picture with human actors (in contrast to cartoon and puppet drama) produced for theatre exhibition. It is identified as such by such standardized features as the name of the producing company, the nature of the credits

given, etc. "TV stage production" includes any drama with human actors which is not a feature film. The presumption is that the drama was produced for television, either on its own stages or perhaps in a motion picture studio, rather than for distribution to motion picture theatres. We have not attempted to distinguish between "live" productions, "kinescope" reproduction, or films made especially for TV, as was done in the Los Angeles study. The "Cartoon" classification applies to animated film cartoons. Where still cartoons were used to illustrate a spoken story, or cartoons were actually drawn before the camera to accompany a narration, the material was classified as "Narration." The category "Puppets" here includes hand puppets and marionettes.

The last column in Table 26 gives the percentage of the total effective Drama time in each of these five categories of technique. Approximately 70 percent of the Drama consisted of feature films (none of which were of recent vintage), and a little less than 23 percent was TV stage production. The other categories were represented by relatively small percentages.

Table 26 also shows how the technical forms of production were represented among the Drama programs addressed to different audiences. The programs specifically for women were all TV productions; these were the daytime serial dramas. All of the cartoon, puppet,

and narration forms occurred only in children's drama programs; these were the Fairy Tale and Fantasy dramas previously referred to. Twenty-two percent of the children's drama consisted of TV stage productions; the chief

items here were the Science Fiction dramas (such as "Captain Video"). In the drama for adults generally, 80 percent of the time was given to feature films.

TABLE 26
TECHNIQUE OF DRAMA PROGRAMS
Net program time of drama programs classified by technique and by audience addressed

Technique	Audience Addressed															
	Women				Children				Adults Generally				Total			
	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total	Hrs.	Min.	Sec.	% Total
Feature film.....	....	....	....	.....	6	42	21	38.54	60	13	08	80.43	66	55	29	70.39
TV stage production.....	2	47	51	100.00	3	58	15	22.82	14	39	21	19.57	21	25	27	22.53
Cartoons.....	....	....	....	.....	....	14	32	1.44	....	....	....	.....	....	14	32	0.26
Puppets.....	....	....	....	.....	4	11	28	24.07	....	....	....	.....	4	11	28	4.40
Narration.....	....	....	....	.....	2	16	50	13.14	....	....	....	.....	2	16	50	2.40
Total.....	2	47	51	100.00	17	23	26	100.01*	74	52	29	100.00	95	03	46	99.98*

*Because of rounding.

Chapter 9

Advertising

Definitions

The advertising that occurs on television is divided into two general types according to the ease or difficulty with which it can be timed by an observer. *Primary* advertising consists of advertising messages, either visual or aural or both, that are sufficiently separated from other subject matter and sufficiently long to be timed and described by the methods used in this study. *Secondary* advertising consists of advertising messages that could not be reliably measured, either because they could not be separated from the program material, or because they were too brief.

Primary advertising includes the "straight commercial," the "combined commercial," and the "advertisement program." Commercials (whether straight or combined) occurring within a program are called *included* commercials.

1. The *straight commercial* is distinctly separate from the units of content preceding and following it. In form it may be a program in miniature with a characteristic opening, development, and closing, and with its own special stage set. This is the typical form of the commercials on motion picture films which are broadcast during station-breaks as well as interpolated in programs. Program-like commercials also occur as "live" production in some programs. Another variant of the straight commercial occurs when the commercial message is delivered by one or more of the program performers (usually the master of ceremonies). The visual portion of the commercial in this case usually includes a display of the product or the package and the brand name. It constitutes an appreciable interruption in the continuity of program action.
2. The *combined commercial* differs from the straight commercial in that it is not a completely separate unit but is in some manner blended with non-advertising material, whether in the station-break or in the program. It may, for example, be a transparent sign superimposed on the program scene, or a voice message from an unseen person while the program action continues uninterruptedly, or the visual transparency and the voice message may occur together without interrupting the program action (as often happens in sports broadcasting). The commercial may be combined with a station identification announcement in the form of a still picture on which the station announcement is superimposed orally. Another form of the combined commercial occurs when the advertising message is woven into the dialogue of the program; in variety programs, for example, the comedian may weave the commercial into one of his jokes, or the master of ceremonies may work it into a conversation or interview. Combined commercials are sufficiently distinct from the program content to be timed, but because they are combined with other material, the advertising message may control the viewer's attention less completely than in the case of the straight commercial.
3. The *advertisement program* is itself a program, usually shown in the published schedule of the station as a fifteen-minute or thirty-minute program under a specific title. Its content, however, is so much concerned with an advertising message or messages that in our judgment it should be placed in the advertising rather than the program category. It is not denied that such programs often have an appreciable entertainment or informational value (but

this is also true of some commercials). But as the advertising function is separable from the other functions of the medium, and it is of interest to know how much of the broadcast time is devoted to this function, we have logically to classify the material in terms of its predominant characteristic—in this case, its advertising emphasis.

Three types of advertisement program were recognized in the present study.

(a) The programs that in previous studies had been called "Shopping and Merchandise" programs and classified under the category of "Domestic Interests," make up the first subcategory. In programs of this type products are shown, perhaps demonstrated in use, the name of the product or the manufacturer is usually mentioned, perhaps also the price, and the name of the store in which it can be purchased. Such a program may provide a great deal of information about products generally, about household economics, about questions of taste in home furnishings, yet the advertising emphasis is always unmistakable. An interesting variation observed in the present study was a half-hour program sponsored by local real estate interests which consisted entirely of photographs of houses for sale in the Chicago region. There was a similar program devoted to descriptions of retail businesses that were for sale.

(b) In the "commercial pitch" program the viewer is presented with a pitchman whose more or less amusing monologue leads up to a sales talk for a specific product. Several of the pitch programs observed were half an hour long.

(c) Under the heading "promotional stunt program" we have classified a short film advertising a first-run motion picture that was beginning its run at a local theatre. The film showed a pitchman on the sidewalk in front of the theatre "interviewing" the stars of the picture and introducing them to the crowd of passersby. The entire time shown in this category (in Table 27) is due to the one film, which was shown seven times.

Secondary advertising is advertising matter which could not be timed reliably by the monitors or to which our timing procedure was not appropriate.

(a) "Background" advertising consisted of visual signs displaying the name of the sponsor of the product, or pictures or models of the product, or examples of the product itself. These might be visible throughout the performance or whenever the cameras were trained in a certain direction. Technically, it would be possible to keep a record of the time during which such signs were visible, but one could not properly attribute this much time to advertising alone. From the point of view of the audience, the advertising was in the background and was not necessarily noticed while the performance was the center of attention. If the straight commercial commands audience attention most strongly and the combined commercial less so, background advertising commands it least.

(b) Incidental comments about the product, or the introduction of the name of the sponsor into the dialogue of the performance, or incidental exhibitions of the product as when a performer displays the label on the package from which he is taking a cigarette, constituted another type of secondary advertising. Such passing references were usually too brief to be timed. If they were long enough to be timed, they were classified as combined commercials.

Secondary advertising occurred in some programs but not in all, or even a majority of them. In a later table (Table 31), we give the amount of program time in which secondary advertising occurred.*

*Our procedure and terminology are somewhat different from those reported in the Los Angeles study (*Ibid.*, p. 26). There *primary* advertising is described as "that timable type of advertising which employs both sound and sight simultaneously." This is equivalent to our "straight commercial" category, but eliminates our "combined commercial" category (except perhaps where a transparency and a voice message occur together), and also excludes our "advertisement program" category.

Secondary advertising is defined in the Los Angeles report as advertising which "employs one or the other sense, or both, in a manner not permitting ready segregation of advertising from non-advertising time." Secondary advertising is subdivided into two categories: "straight secondary," corresponding to our pitch and promotional stunt programs, and "intermixed secondary," which combines what we have called "combined"

(Continued on Page 48)

Primary advertising during the monitored week

Primary advertising occupied 52 hours and 55 minutes of broadcast time during the week, or 14.58 percent of the total broadcast time (Table 27). Approximately two-thirds of this time was devoted to straight commercials (36 hours and 42 minutes). The categories of straight and combined commercials have been subdivided according to whether the commercials occurred in programs or in station-

TABLE 27
PRIMARY ADVERTISING

Type of Advertising	Broadcast Time			
	Hrs.	Min.	Sec.	% Total Bcast Time
1. Straight commercials: Total	36	42	24	10.11
a. In programs.....	33	21	54	9.19
b. In station breaks.....	3	20	30	0.92
2. Combined commercials:				
Total.....	8	55	39	2.46
a. In programs.....	7	49	42	2.16
b. In station breaks.....	1	05	57	0.30
3. Advertisement programs:				
Total.....	7	17	21	2.01
a. Shopping and merchandise.....	3	44	17	1.03
b. Commercial pitch.....	2	00	27	0.55
c. Promotional stunts.....	1	32	37	0.43
Total.....	52	55	24	14.58

(Continued from Page 47)

primary commercials, and all of what we have called "secondary" advertising.

The issue on which we appear to be in disagreement is that of "segregation." From our viewpoint, two basic questions had to be asked: (1) Can it be timed by the method at our disposal?; and (2) If it can be timed, are we justified in assigning that amount of time to advertising rather than to program content? With respect to the first criterion, we felt that we could time reliably any commercial message that was more than three seconds long. This was largely due to the fact that the timing job was the exclusive responsibility of one of the monitors in each team. With respect to the second criterion, the judgment was based on our estimate of the degree to which a given type of commercial coerces the attention of the viewer. There is no question that the straight commercial commands his attention, and that the background commercial gives him the greatest freedom to ignore the commercial. On this, both reports are in agreement. Where we differ is in our judgment that a transparency superimposed on the image, or a voice commercial interrupting a sports commentary, or a commercial in the form of a joke (our "combined" commercial) does exercise an appreciable control over the viewer's attention (though he *may* ignore it). We, therefore, called such commercials "primary."

breaks in order to give some idea of the extent to which program time was used for advertising. Straight and combined commercials in programs constituted a little more than 11 percent of the broadcast time. Straight commercials occupied approximately four and a half times as much of the broadcast time as did combined commercials, and the same proportion holds for straight and combined commercials in programs (Table 15).

Advertisement programs occupied 7 hours and 17 minutes of broadcast time (2.01 percent of total time on the air).

Distribution of primary advertising by time period

Tables 28, 29, and 30 show how primary advertising was distributed throughout the week and by time period. The same time periods are considered here as in Tables 19, 20, and 21, but the percentages are calculated on the basis of the *total broadcast time for each period*. The first percentage shown, for example (11.67 percent), means that straight commercials occupied 11.67 percent of the total time the four stations were on the air during the morning period on weekdays. The percentage for all types of primary advertising for this period is 18.02, which is a measure of the degree to which broadcast time is used for advertising during this period (excluding consideration of secondary advertising). The total broadcast time for each period is shown in the bottom line. Since the periods are of unequal length, this method of calculating percentages makes it easier to compare the figures from one time period to another. Thus, looking at the totals across the table we can see that the proportion of primary advertising to total time on the air is highest at the beginning and the end of the day (18.02 percent in the morning period and 20.49 percent in the late period). The lowest proportion occurs in the early afternoon period (10.20 percent).

The smallest proportion of straight commercials occurs in the late afternoon period and the highest in the late evening period (5.04 percent and 17.75 percent, respectively). The distribution of combined commercials is almost the converse of this: the lowest proportions are in the morning and late periods, and the high-

TABLE 28

PRIMARY ADVERTISING BY TIME PERIOD: WEEKDAYS

Time devoted to straight and combined commercials and advertisement programs in weekday time periods.

Type of Advertising	Time Period																							
	Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.				After 11:00 p.m.				Total			
	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%
1. Straight commercials: Total.....	6	12	32	11.67	4	06	11	8.17	1	57	46	5.04	11	01	06	11.06	4	32	25	17.75	27	50	00	10.42
a. In programs.....	5	58	32	11.23	3	40	49	7.34	1	41	26	4.35	9	42	25	9.74	4	08	30	16.18	25	11	42	9.43
b. In station breaks.....	14	00	0.44	....	25	22	0.83	....	16	20	0.69	1	18	41	1.32	....	23	55	1.57	2	38	18	0.99	
2. Combined commercials: Total.....	58	08	1.81	1	01	35	2.03	1	14	43	3.25	3	34	54	3.60	....	24	11	1.57	7	13	31	2.70	
a. In programs.....	54	49	1.72	....	58	21	1.93	1	10	09	3.02	3	05	06	3.10	....	17	03	1.11	6	25	28	2.40	
b. In station breaks.....	03	19	0.09	....	3	14	0.10	....	4	34	0.23	....	29	48	0.50	....	7	08	0.46	....	48	03	0.30	
3. Advertisement programs: Total.....	2	24	48	4.54	....	....	....	....	1	16	53	3.28	....	42	17	0.71	....	17	54	1.17	4	41	52	1.76
a. Shopping and merchandise.....	2	24	48	4.54	....	....	....	....	....	50	13	2.16	....	....	....	....	....	....	....	....	3	15	01	1.22
b. Commercial pitch.....	....	....	....	....	....	....	....	....	....	13	15	0.56	....	29	07	0.49	....	17	54	1.17	1	00	16	0.37
c. Promotional stunts.....	....	....	....	....	....	....	....	....	....	13	25	0.56	....	13	10	0.22	....	....	....	....	....	26	35	0.17
Total.....	9	35	28	18.02	5	07	46	10.20	4	29	22	11.57	15	18	17	15.37	5	14	30	20.49	39	45	23	14.88
Total broadcast time for period.....	53	16	08	100.00	50	12	29	100.00	38	39	58	100.00	99	36	05	100.00	25	32	50	100.00	267	17	30	100.00

TABLE 29

PRIMARY ADVERTISING BY TIME PERIOD: SATURDAY

Time devoted to straight and combined commercials and advertisement programs in Saturday time periods.

Type of Advertising	Time Period																							
	Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.				After 11:00 p.m.				Total			
	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%
1. Straight commercials: Total.....	43	11	10.44	....	26	52	6.37	....	18	36	4.10	1	49	16	9.06	1	00	30	19.55	4	18	25	9.28
a. In programs.....	40	56	9.95	....	24	51	5.90	....	16	12	3.64	1	39	53	8.31	....	56	48	18.27	3	58	40	8.56
b. In station breaks.....	02	15	0.49	....	02	01	0.47	....	02	24	0.46	....	09	23	0.75	....	3	42	1.28	....	19	45	0.72
2. Combined commercials: Total.....	15	52	3.89	....	05	05	1.42	....	06	42	1.60	....	25	23	2.07	....	08	43	2.88	1	01	45	2.22
a. In programs.....	13	03	3.16	....	04	32	1.18	....	04	35	1.14	....	21	29	1.74	....	07	59	2.56	....	51	38	1.86
b. In station breaks.....	02	49	0.73	....	00	33	0.24	....	02	07	0.46	....	03	54	0.33	....	00	44	0.32	....	10	07	0.36
3. Advertisement programs: Total.....	32	39	7.77	....	....	....	....	....	11	36	2.73	....	13	10	1.08	....	13	13	4.17	1	10	38	2.54
a. Shopping and merchandise.....
b. Commercial pitch.....	19	21	4.61	....	....	....	....	....	11	36	2.73	....	....	....	....	....	....	....	....	....	30	57	1.11
c. Promotional stunts.....	13	18	3.16	....	....	....	....	....	....	....	....	....	13	10	1.08	....	13	13	4.17	....	39	41	1.43
Total.....	1	31	42	22.10	....	31	57	7.79	....	36	54	8.43	2	27	49	12.21	1	22	26	26.60	6	30	48	14.04
Total broadcast time for period.....	6	52	18	100.00	7	04	01	100.00	7	18	57	100.00	20	04	25	100.00	5	12	29	100.00	46	32	10	100.00

est in the evening period. The combined commercials tend to occur most frequently in the Quiz and Variety programs that constitute a large proportion of the evening hours, while straight commercial time is especially high in the Personality and Domestic Interests programs of the morning period and in the Drama (film) programs of the late period.

The distinction between commercials in programs and in station-breaks reveals little information. The station-break is, in general,

confined to a few minutes of broadcast time at quarter-hour intervals. It may be shortened or lengthened at different times of the day, but not markedly. The gradual increase in the amount of straight commercial time in station-breaks as the day proceeds (Line 1a in Table 28) probably means both a slight increase in the length of the break and a more full utilization of all the breaks (e.g., every quarter-hour) for advertising, especially in the prime evening hours. The significant variation is rather in the

TABLE 30

PRIMARY ADVERTISING BY TIME PERIOD: SUNDAY

Time devoted to straight and combined commercials and advertisement programs in Sunday time periods.

Type of Advertising	Time Period																							
	Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.				After 11:00 p.m.				Total			
	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%
1. Straight commercials: Total.....	50	21	14.69	....	50	20	8.17	....	31	51	6.38	1	46	59	8.85	....	34	28	11.72	4	33	59	9.25
a. In programs.....	47	30	13.83	....	43	51	7.19	....	28	38	5.78	1	39	35	8.27	....	31	58	11.03	4	11	32	8.51
b. In station breaks.....	02	51	0.86	....	06	29	0.98	....	03	13	0.60	....	07	24	0.58	....	02	30	0.69	....	22	27	0.74
2. Combined commercials: Total.....	01	25	0.58	....	11	58	1.96	....	03	26	0.80	....	22	37	1.90	....	00	57	0.34	....	40	23	1.38
a. In programs.....	00	47	0.29	....	10	46	1.80	....	02	56	0.60	....	17	42	1.49	....	00	25	.....*	....	32	36	1.11
b. In station breaks.....	00	38	0.29	....	01	12	0.16	....	00	30	0.20	....	04	55	0.41	....	00	32	0.34	....	07	47	0.27
3. Advertisement programs: Total.....	42	28	12.11	....	....	....	....	....	....	....	....	....	....	....	....	....	42	23	14.48	1	24	51	2.84
a. Shopping and merchandise.....	29	16	8.36	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	29	16	0.98
b. Commercial pitch.....	29	14	10.00	....	29	14	0.98
c. Promotional stunts.....	13	12	3.75	....	....	....	....	....	....	....	....	....	....	....	....	....	13	09	4.48	....	26	21	0.88
Total.....	1	34	14	27.38	1	02	18	10.13	....	35	17	7.18	2	09	36	10.75	1	17	48	26.54	6	39	13	13.47
Total broadcast time for period.....	5	46	40	100.00	10	12	09	100.00	8	22	14	100.00	20	09	06	100.00	4	50	09	100.00	49	20	18	100.00

*Because of rounding.

amount of advertising contained in the programs themselves.

Advertisement programs took a larger proportion of the morning period than of any other. The morning hours were preferred for Shopping and Merchandise programs intended for women. The late afternoon period had all three types of advertisement programs, while the evening and late evening periods had only commercial pitch or promotional stunt programs intended for the general audience. On Saturday and Sunday the distribution of primary advertising time has a similar pattern—the “saturation” of broadcast time with advertising is greatest in the first and last periods of the day, though the proportion in each of these periods is higher on Saturday than on weekdays, and higher still on Sunday—on Saturday, 22.10 percent in the morning period, 26.60 in the late period; on Sunday, 27.38 percent in the morning period and 26.54 in the late period. During the other periods, however, the totals are smaller than on weekdays and the general averages are slightly smaller (14.88 percent on weekdays, 14.04 on Saturday, and 13.47 on Sunday).

Number and average length of commercials

The total elapsed time of all commercials (straight and combined), but excluding advertisement programs, was 45 hours, 38 minutes,

and 03 seconds. There were 2,775 such commercials and their average length was 52 seconds. There were 742 station-break commercials whose average length was 36 seconds, and 2,033 included commercials whose average length was 73 seconds. There were 1,829 straight commercials whose average length was 72 seconds.

At the beginning of this chapter it was stated that secondary advertising, consisting of background visual advertising, or brief mentions of product or sponsor, was not timed by the monitors. For those who wish some estimate of the total amount of program time in which such unmeasured advertising occurred, we present Table 31. Here is shown the number of minutes of net program time (i.e., program time from which all timed commercials and other announcements have been subtracted) contained in programs in which secondary advertising occurred. Secondary advertising is subdivided into “Visual background” advertising (signs, models, pictures, examples of the product, etc.), “Brief mentions,” or “Both” (i.e., a combination of background displays and brief mentions in the dialogue of the program). The “Multiscope News” (teletype news) is also shown as a separate category. Here the accompanying advertising was continuous with the news and time information; one could not say

TABLE 31
SECONDARY ADVERTISING

Types of secondary advertising with the amount of net program time and net advertisement program time containing each.

Type of Secondary Advertising	Net Program Time and Net Advertisement Program Time			
	Hrs.	Min.	Sec.	% Total
1. Visual background	41	15	47	13.49
2. Brief mentions.....	9	38	48	3.16
3. Both.....	33	30	49	10.96
4. Multiscope news.....	1	58	48	0.65
5. None.....	219	26	55	71.75
Total.....	305	51	07	100.01*

*Because of rounding.

that it was in the background, yet it did not interrupt the program as would a "commercial."

Visual background advertising material was present in 41 hours and 15 minutes of net program time—or in 13.49 percent of all net program time; brief mentions occurred in 3.16 percent of net program time; and background advertising and mentions occurred together in another 10.96 percent. In total, secondary advertising of these types occurred in about 27.61 percent of all net program time.

Chapter 10

A Comparison Of The Advertising Of The Four Stations

Up to this point we have given only total figures for the amount and distribution of advertising on all four stations. In Table 32 (which is an expansion of Table 27) is shown the percentage of the total broadcast time of each station attributable to each of the types of primary advertising. The total for each station is shown in the horizontal line at the bottom (these percentages have been referred to above; in three cases there is, due to rounding, a difference in the second decimal place as compared with the figures obtained from Table 14).

As in Table 27, the category of commercials is subdivided into "Straight" commercials and "Combined" commercials; and these two sub-categories are further divided into commercials occurring in programs and in station-breaks. WBKB has the largest amount of advertising in all of these divisions. The percentage of time

given to *included* commercials is not shown separately, but may be obtained by combining the two "In program" figures for each station. For WBKB this figure is 13.88 percent; for WGN-TV 12.34; for WENR-TV 9.27; and for WNBQ 8.44.

The over-all figures for the advertisement programs have already been given. Table 32 shows further that WBKB carried all of the Shopping and Merchandise programs, and all of the Promotional stunt material (the film promotion previously described was in behalf of a theatre associated with the station). Two other stations carried pitch programs, but WBKB broadcast three times as much as these two combined.

Tables 33, 34, and 35 show the distribution of primary advertising time for each station by time of day and part of week. The percentages

TABLE 32
PRIMARY ADVERTISING: FOUR STATIONS
Broadcast time of all types of primary advertising for the four Chicago TV stations.

Type of Advertising	Broadcast Time															
	WBKB				WNBQ				WENR-TV				WGN-TV			
	Hrs.	Min.	Sec.	% Total Bcast Time of WBKB	Hrs.	Min.	Sec.	% Total Bcast Time of WNBQ	Hrs.	Min.	Sec.	% Total Bcast Time of WENR-TV	Hrs.	Min.	Sec.	% Total Bcast Time of WGN-TV
1. Straight commercials:																
Total.....	13	43	31	12.14	6	22	23	8.08	6	09	36	8.22	10	26	54	10.84
a. In programs.....	12	18	48	10.89	5	38	24	7.15	5	34	23	7.44	9	50	19	10.20
b. In station breaks	1	24	43	1.25	....	43	59	0.93	....	35	13	0.78	....	36	35	0.64
2. Combined commercials: Total.....	3	47	39	3.34	1	11	13	1.52	1	34	38	2.12	2	22	09	2.45
a. In programs.....	3	23	26	2.99	1	00	40	1.29	1	21	46	1.83	2	03	50	2.14
b. In station breaks ..	....	24	13	0.35	....	10	33	0.23	....	12	52	0.29	....	18	19	0.31
3. Advertisement programs: Total.....	6	46	12	5.98	....	13	15	0.27	....	....	....	....	....	17	54	0.31
a. Shopping and merchandise.....	3	44	17	3.30	....	....	....	....	....	....	....	....	....	....	....	....
b. Commercial pitch ..	1	29	18	1.31	....	13	15	0.27	....	....	....	....	....	17	54	0.31
c. Promotional stunts	1	32	37	1.37	....	....	....	....	....	....	....	....	....	....	....	....
Total.....	24	17	22	21.46	7	46	51	9.87	7	44	14	10.34	13	06	57	13.60
Total.....	24	17	22	21.46	7	46	51	9.87	7	44	14	10.34	13	06	57	13.60
Total.....	52	55	24	14.58	52	55	24	14.58	52	55	24	14.58	52	55	24	14.58

TABLE 33

PRIMARY ADVERTISING BY STATION BY TIME PERIOD: WEEKDAYS

Time devoted to primary advertising by station, by time period, on weekdays, as percentage of total broadcast time for each period.

					Broadcast Period																							
					Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.				After 11:00 p.m.				Total			
					Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%
WBKB	1. Straight commercials.....	2	47	15	13.78	1	11	00	7.53	....	27	34	4.83	3	10	03	12.79	3	05	27	25.77	10	41	19	12.98		
	2. Combined commercials.....	....	22	08	1.82	....	20	43	2.23	....	20	10	3.45	1	37	52	6.60	....	15	49	2.23	2	56	42	3.58
	3. Advertisement programs.....	2	24	48	11.96	....	....	....	....	....	1	03	38	11.03	....	42	17	2.83	....	....	....	4	10	43	5.08
	Total.....	5	34	11	27.56	1	31	43	9.76	1	51	22	19.31	5	30	12	22.22	3	21	16	28.00	17	48	44	21.64			
	Total broadcast time for period..	20	11	32	100.00	15	43	15	100.00	9	40	11	100.00	24	45	20	100.00	11	57	39	100.00	82	17	57	100.00			
WNBQ	1. Straight commercials.....	....	18	29	3.79	....	55	31	6.22	....	38	36	6.51	2	56	10	11.73	....	13	13	6.57	5	01	59	8.22
	2. Combined commercials.....	....	03	56	0.84	....	09	47	1.11	....	15	01	2.50	....	35	56	2.40	....	00	27	.....*	1	05	07	1.77
	3. Advertisement programs.....	....	....	....	....	....	....	....	....	....	13	15	2.17	....	....	....	....	....	....	....	....	13	15	0.35	....		
	Total.....	....	22	25	4.63	1	05	18	7.33	1	06	52	11.18	3	32	06	14.13	....	13	40	6.57	6	20	21	10.34	
	Total broadcast time for period..	7	55	20	100.00	15	00	03	100.00	9	59	19	100.00	25	00	57	100.00	3	17	50	100.00	61	13	29	100.00			
WENR-TV	1. Straight commercials.....	1	25	14	13.87	....	25	27	10.16	....	16	42	2.83	1	55	58	7.88	....	12	11	6.42	4	15	32	8.21
	2. Combined commercials.....	....	09	54	1.63	....	26	55	10.98	....	10	52	1.83	....	20	14	1.36	....	03	16	1.60	1	11	11	2.28
	3. Advertisement programs.....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
	Total.....	1	35	08	15.50	....	52	22	21.14	....	27	34	4.66	2	16	12	9.24	....	15	27	8.02	5	26	43	10.49
	Total broadcast time for period..	10	13	17	100.00	4	06	15	100.00	10	00	05	100.00	24	32	39	100.00	3	07	16	100.00	51	59	32	100.00			
WGN-TV	1. Straight commercials.....	1	41	34	11.38	1	34	13	10.18	....	34	54	6.48	2	58	55	11.80	1	01	34	14.42	7	51	10	10.94		
	2. Combined commercials.....	....	22	10	2.46	....	04	10	0.43	....	28	40	5.37	1	00	52	4.02	....	04	39	1.16	2	00	31	2.81
	3. Advertisement programs.....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
	Total.....	2	03	44	13.84	1	38	23	10.61	1	03	34	11.85	3	59	47	15.82	1	24	07	19.77	10	09	35	14.17			
	Total broadcast time for period..	14	55	59	100.00	15	22	56	100.00	9	00	23	100.00	25	17	09	100.00	7	10	05	100.00	71	46	32	100.00			

*Because of rounding.

here, as in Table 15, are calculated on the total broadcasting time for each station for the given time period. Thus, the first percentage figure given in the table means that WBKB devoted 13.78 percent of the time it was on the air between sign-on and 1 p.m. weekdays to straight commercials. We shall not undertake a detailed examination of these data, but as an aid to the reader the range of advertising use of broadcast time will be pointed out.

In Table 33 the highest proportion of advertising time on weekdays is shown to be 28.00 percent (WBKB; late period). The lowest is 4.63 percent (WNBQ; morning period).

On Saturday (Table 34) the highest percentage is 35.57 percent (WBKB; late). This figure includes some advertisement program time.

However, this same time period on WBKB still has the highest percentage of commercial time, when the advertisement program time is subtracted (26.85 percent). The lowest percentage is less than one percent (WNBQ; late afternoon).*

On Sunday the highest percentage of advertising time (as shown in Table 35) was 50.98 (WBKB; late). For commercials only the highest percentage was 21.59 percent (WGN-TV; morning). The lowest was less than one percent (WNBQ; early afternoon).

*The figure of 100 percent for WNBQ in the morning period, and the less than one percent for WENR-TV in the early afternoon, are both ignored as insignificant. The exceedingly small amounts of time shown are due to announcements preceding the resumption of broadcasting after a period of test-pattern transmission.

TABLE 34

PRIMARY ADVERTISING BY STATION BY TIME PERIOD: SATURDAY

Time devoted to primary advertising by station, by time period, on Saturday, as percentage of total broadcast time for each period.

		Broadcast Period																								
		Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.				After 11:00 p.m.				Total				
		Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	
WBKB	1. Straight commercials.....	...	21	55	9.87	...	10	51	6.51	...	07	15	5.34	...	30	06	9.55	...	34	57	23.49	1	45	04	10.65	
	2. Combined commercials.....	...	09	37	4.48	...	03	58	2.37	...	05	28	3.82	...	14	15	4.46	...	05	09	3.36	...	38	27	3.85	
	3. Advertisement programs.....	...	32	39	14.80	...	...	...	...	...	11	36	9.16	...	13	10	4.14	...	13	13	8.72	...	70	38	7.20
	Total.....	...	1	04	11	29.15	...	14	49	8.88	...	24	19	18.32	...	57	31	18.15	...	53	19	35.57	3	34	09	21.70
	Total broadcast time for period	...	3	43	13	100.00	2	48	51	100.00	2	11	09	100.00	5	14	16	100.00	2	28	54	100.00	16	26	23	100.00
WNBQ	1. Straight commercials.....	...	00	52	100.00*	...	02	53	3.16	...	00	20	.....*	...	32	42	11.34	...	09	18	15.00	...	46	05	9.07
	2. Combined commercials.....	...	...	...	...	...	...	...	...	...	...	...	...	...	01	55	0.69	...	...	...	...	...	01	55	0.39
	3. Advertisement programs.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
	Total.....	...	00	52	100.00	...	02	53	3.16	...	00	20	.....*	...	34	37	12.03	...	09	18	15.00	...	48	00	9.46
	Total broadcast time for period	...	01	12	100.00	1	35	08	100.00	...	59	30	100.00	4	51	20	100.00	1	00	04	100.00	8	27	14	100.00	
WENR-TV	1. Straight commercials.....	...	17	15	10.12	...	...	...	...	...	05	22	4.31	...	27	06	8.71	...	03	25	10.34	...	53	08	8.49
	2. Combined commercials.....	...	05	39	3.57	...	00	12	.....*	...	00	13	.....*	...	07	11	2.26	...	...	...	...	...	13	15	2.08
	3. Advertisement programs.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
	Total.....	...	22	54	13.69	...	00	12	.....*	...	05	35	4.31	...	34	17	10.97	...	03	25	10.34	1	06	23	10.57
	Total broadcast time for period	...	2	47	38	100.00	...	01	32	100.00	1	56	02	100.00	5	10	13	100.00	...	28	44	100.00	10	24	09	100.00
WGN-TV	1. Straight commercials.....	...	03	09	15.00	...	13	08	8.23	...	05	39	4.55	...	19	22	6.57	...	12	50	17.33	...	54	08	8.01	
	2. Combined commercials.....	...	00	36	5.00	...	00	55	0.63	...	01	01	0.76	...	02	02	0.69	...	03	34	5.33	...	08	08	1.19	
	3. Advertisement programs.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
	Total.....	...	03	45	20.00	...	14	03	8.86	...	06	40	5.31	...	21	24	7.26	...	16	24	22.66	1	02	16	9.20	
	Total broadcast time for period	...	20	15	100.00	2	38	30	100.00	2	12	16	100.00	4	48	36	100.00	1	14	47	100.00	11	14	24	100.00	

*Because of rounding.

TABLE 35

PRIMARY ADVERTISING BY STATION BY TIME PERIOD: SUNDAY

Time devoted to primary advertising by station, by time period, on Sunday, as percentage of total broadcast time for each period.

		Broadcast Period																							
		Sign-on to 1:00 p.m.				1:00-4:00 p.m.				4:00-6:00 p.m.				6:00-11:00 p.m.				After 11:00 p.m.				Total			
		Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%	Hrs.	Min.	Sec.	%
WBKB	1. Straight commercials.....	....	18	32	12.42	....	12	45	7.30	....	06	57	5.00	....	29	27	10.07	....	09	27	8.82	1	17	08	8.95
	2. Combined commercials.....	....	00	13	.....*	....	03	03	1.69	....	01	18	0.71	....	07	09	2.43	....	00	47	0.98	....	12	30	1.40
	3. Advertisement programs.....	....	42	28	27.45	....	....	....	....	....	....	....	....	....	....	....	....	....	42	23	41.18	1	24	51	9.88
	Total.....	1	01	13	39.87	....	15	48	8.99	....	08	15	5.71	....	36	36	12.50	....	52	37	50.98	2	54	29	20.23
	Total broadcast time for period	2	32	43	100.00	2	58	04	100.00	2	19	37	100.00	4	47	42	100.00	1	41	52	100.00	14	19	58	100.00
WNBQ	1. Straight commercials.....	....	....	....	....	00	36	.....*	....	04	43	4.17	....	24	24	8.00	....	04	36	7.81	....	34	19	6.19	
	2. Combined commercials.....	....	....	....	....	....	....	....	....	01	11	0.83	....	03	00	1.00	....	....	....	....	....	04	11	0.73	
	3. Advertisement programs.....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
	Total.....	....	....	....	....	00	36	.....*	....	05	54	5.00	....	27	24	9.00	....	04	36	7.81	....	38	30	6.92	
	Total broadcast time for period	....	00	05	100.00	1	04	51	100.00	1	59	52	100.00	5	00	02	100.00	1	04	03	100.00	9	08	53	100.00
WENR-TV	1. Straight commercials.....	....	13	00	12.26	....	16	17	8.65	....	14	12	11.67	....	16	38	5.48	....	00	49	3.70	1	00	56	8.16
	2. Combined commercials.....	....	00	51	0.94	....	06	55	3.78	....	00	46	0.83	....	01	40	0.65	....	....	....	....	....	10	12	1.34
	3. Advertisement programs.....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
	Total.....	....	13	51	13.20	....	23	12	12.43	....	14	58	12.50	....	18	18	6.13	....	00	49	3.70	1	11	08	9.50
	Total broadcast time for period	1	46	18	100.00	3	04	52	100.00	2	00	12	100.00	5	10	28	100.00	....	26	39	100.00	12	28	29	100.00
WGN-TV	1. Straight commercials.....	....	18	49	21.59	....	20	42	11.41	....	05	59	4.88	....	36	30	11.58	....	19	36	20.41	1	41	36	12.70
	2. Combined commercials.....	....	00	21	.....*	....	02	00	1.09	....	00	11	.....*	....	10	48	3.54	....	00	10	.....*	....	13	30	1.74
	3. Advertisement programs.....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....
	Total.....	....	19	10	21.59	....	22	42	12.50	....	06	10	4.88	....	47	18	15.12	....	19	46	20.41	1	55	06	14.44
	Total broadcast time for period	1	27	34	100.00	3	04	22	100.00	2	02	33	100.00	5	10	54	100.00	1	37	35	100.00	13	22	58	100.00

*Because of rounding.

Chapter 11

A Comparison Of New York, Los Angeles and Chicago Broadcasting

In order to compare the findings of the present study of Chicago television with those of the New York and Los Angeles monitoring studies, the program categories used in the Chicago study must be rearranged to fit the earlier classifications and net program time must be converted into what might be called the "gross" program time measured in the other studies.

The rearrangement of program categories has been accomplished as follows: Promotion has been combined with Institutions, the category into which such programs would have been placed in the previous studies; the Shopping and Merchandise programs, which we have been treating as a form of advertising, have been reinstated in the "Homemaking" category (our Domestic Interests) where they formerly appeared; Variety and Music programs for women have been taken out of their respective categories and added to the Homemaking programs (where they appeared in the preceding studies as "Housewife's Variety" and "Housewife's Music"); all programs addressed to children have been placed in the separate category of "Children's Programs." Table 36 shows the results of these readjustments.

The conversion from net to gross program time has been made by restoring to each category the primary advertising time, and the time of other announcements, that had been subtracted to obtain the net time. The station-break time, however, has been left out of account on the assumption that it would be distributed proportionately among all the categories. The final figures are, therefore, approximate, but we believe them to be close enough for all practical purposes.

Table 36 is remarkable for the large amount of agreement shown among the three cities,

TABLE 36

COMPARISON OF NEW YORK, LOS ANGELES AND CHICAGO PROGRAMMING

Percentage distribution of total broadcast time by major program types in New York, Los Angeles and Chicago

Program Types	New York ^a	Los Angeles ^b	Chicago ^c
	January 4-10, 1951	May 23-29, 1951	July 30-August 5, 1951
	Percent	Percent	Percent
1. News.....	5	12.18	4.99
2. Weather.....	Less than 1%	0.06	0.72
3. Public issues.....	1	1.05	1.81
4. Public events.....	1	0.08	0.00
5. Institutional.....	1	1.59	1.57
6. Information.....	3	2.62	2.01
7. Religion.....	1	0.59	0.14
8. Drama.....	25	25.57	26.18
9. Dance.....	Less than 1%	0.00	0.00
10. Music.....	4	6.14	2.96
11. Fine arts.....	Less than 1%	0.00	0.29
12. Variety.....	14	9.74	8.77
13. Personalities.....	5	1.99	7.63
14. Quiz, stunts, contests.....	7	6.20	6.62
15. Sports.....	10	5.44	20.86
16. Homemaking.....	10	16.44	7.18
17. Children's programs.....	13	10.31	8.28
Total.....	100	100.00	100.01*

*Because of rounding.

^aSource: National Association of Educational Broadcasters Monitoring Study No. 1.

^bSource: National Association of Educational Broadcasters Monitoring Study No. 2.

^cRecalculated for comparability.

despite the fact that the monitoring weeks occurred at different seasons of the year. In nine categories, there is a difference of not more than one percent among the three cities (Weather, Public Issues, Public Events, Institutional, Information, Religion, Dance, Fine

Arts, and Quiz). In the case of Drama, the difference is only slightly greater than one percent, which is all the more remarkable because of the fact that this is the largest category in all three instances, accounting for a fourth of all (gross) program time. In the case of News, there is a difference of seven percent between New York and Chicago on the one hand and Los Angeles on the other, but there is reason to believe that this difference would have been much smaller had not the monitoring week in Los Angeles been somewhat unusual. A local kidnapping had occurred and the stations devoted a large proportion of their program time to special news broadcasts connected with this event. The normal schedule for News would probably have been on the order of four to five percent of the total time (cf. the report on Los Angeles previously cited).

The major difference occurs, as expected, in the Sports category (due primarily to the fact that the Chicago study was done during the height of the baseball season). Here the difference between New York and Chicago is ten percent and between Los Angeles and Chicago fifteen percent. The fact that Chicago is two to three percent lower than the other cities in Music, two to five percent lower in Children's programs, and three to nine percent lower in Homemaking programs is probably due mainly to a reduction in these categories in favor of Sports, since the sports events occur in the afternoon when women's and children's programs are otherwise scheduled. Whether or not the lower proportion of Variety programs in the Chicago schedule was due to the same cause, we do not know. The relatively large difference between New York and Chicago on the one hand and Los Angeles on the other with respect to Personalities programs seems difficult to account for as a seasonal variation, and may reflect a more significant regional difference in interests.

The general picture is that of a relatively uniform program structure, which shows much less variation than one might expect from city to city or season to season. Television is so new that one would anticipate greater changes in the programming structure as evidence of experimentation and growth. It is true that changes in technique and in the kinds and

qualities of content within the various categories would not be reflected in the data produced by a monitoring study. On the other hand, there is no evidence from this study that the industry has been experimenting during 1951 with increasing the number and total time of such significant categories as Public Issues and Information. The impression one receives from the monitoring reports is that the proportion of program time given to the Informational and Orientational categories has become frozen at about fifteen percent of total program time. In making this generalization, however, we must remind the reader that we are here speaking of the aggregate of broadcasting by all stations combined. It should not be forgotten that the stations differ among themselves in this respect. Our Chicago data have already shown that one station gave as much as a fifth of its time to such programs, while another gave only a tenth. There is no evidence that the broadcasters have decided that each of them should give only fifteen percent of their time to Informational and Orientational programs; rather it appears that with some allowing others to take the responsibility a more or less stable balance has been struck. How long this will be the case we cannot, of course, predict.

Advertising

Because secondary advertising was defined and recorded somewhat differently in the three studies, no comparison can be made; nor do we have strictly comparable data with respect to advertisement programs. For straight commercials, however, the data are directly comparable since in each case similar definitions and measurements were used.*

In New York, straight commercials occupied 10.15 percent of the total broadcast time and their average length was 75 seconds.

In Los Angeles, the straight commercials were 12.8 percent of the total broadcast time and the average length was 63.7 seconds.

In Chicago, the straight commercials took 10.1 percent of the total time and the average length was 72 seconds.

*Complete data on advertising are not given in the Smythe article previously referred to, but have been obtained from the original tables of the New York monitoring study, prepared by Mr. Dallas Smythe and Mr. Donald Horton.

Appendix 1

Technical Procedures

The first aim of the present study, as of previous studies, was to describe, classify, and measure the elapsed time of all the material broadcast by the stations under observation during the monitoring week. A second aim was to invent and test new technical procedures that might improve the accuracy and fullness of the monitoring record. A third aim was to produce certain data that would permit a comparison between Chicago broadcasting and the broadcasting previously monitored in New York and Los Angeles. This third aim imposed certain limits on the second. Technical innovations in the present study had to be kept within the limits of the general procedure previously adopted. As a result, we found it more feasible to improve accuracy of measurement and description than to change the system of classification on which comparability depends. Even so, as the preceding text has shown, we felt obliged by the logic of the study to make changes that reduced comparability to a minimum, although comparability could still be obtained by special computations as indicated in Chapter XI. In the following paragraphs, these technical innovations will be emphasized. The general method of monitoring has already been adequately described in the Los Angeles report (q. v.).

1. **Equipment and personnel.**—Six television sets were used to monitor the four Chicago channels.* Four sets were used by the monitors, one by the supervisors, and one was kept in reserve in case of failure in one of the other sets (a contingency that was met on the last day of the monitoring week). Each of the four regular service sets was tuned for best reception on a specific channel. To minimize distraction,

the sets were so placed that each monitor could see clearly only his own set, and the monitors wore headphones to exclude outside noise.

Each channel was under continuous observation by teams of two monitors—one serving as the timekeeper and the other as the describer (their functions will be explained in detail below). There were eight regular teams working in two shifts, plus three relief teams, a total of 22 monitors. These were recruited from the list of skilled interviewers kept by the National Opinion Research Center. All had had experience in social science research.

The supervisory personnel consisted of a director, an assistant director, and two supervisors. Their shifts were arranged so that at all times there were present at least one director and one supervisor.

Timekeeping was based on two large electric clocks, with sweep-second hands, that were checked and synchronized daily. Each of the timekeepers was also supplied with two stop watches (the use of which will be described below).

In an adjoining room there were work tables and adding machines to be used in collating and verifying the time records of each team at the end of its shift.

2. **Training and experimentation.**—On the basis of previous monitoring experience it was thought desirable to train the monitoring staff for a full week in advance of the actual monitoring week. During this period, the monitors practiced their work and developed the necessary skills for it,* while the supervisory staff studied the problems that arose in the course of the

*Grateful acknowledgment is made to the Zenith Radio and Television Corporation for supplying, installing, and servicing the television sets.

*Only one person was unable to develop the required skill and had to be replaced.

program. This third time reading was entered at the bottom of the record sheet and also at the top of the next unit sheet. Thus for any unit sheet there were at least three clock readings. Deviations from this procedure occurred only in the case of sign-on announcements, which were recorded on separate sheets, and in very long programs, such as baseball games, when clock readings were made several times during the program.

The elapsed time of items of content occurring between the clock readings (e.g., announcements, advertisements, programs, and the segments of programs) was measured by means of stop watches and recorded in the second column of the record sheet. Each elapsed time entry was identified in the third column by an appropriate symbol (for example, A for Advertisement, PS for Public Service announcement, P for Program, and numerals 1, 2, 3, etc. for segments within a program), and additional brief identifying information might be entered in column four, such as the name of the product advertised, a one-word indication of the content of a program segment, or the like. Periodically (at the beginning of relief periods and at the end of the monitors' shift), the elapsed time indicated by the clock readings was calculated, and the elapsed time entries from the stop watch readings in column two were added. The two totals were expected to be in agreement within a one percent limit, e.g., 36 seconds in an hour. How errors greater than this were handled is described in a later section.

An innovation in the timing was the use of two stop watches in simultaneous operation. The timekeeper had two watches before him, each set at zero, at the beginning of the program unit. At the moment when he looked at the wall clock to note the time at which the unit began, he started one of the stop watches. At the end of the first item (program segment, announcement,

commercial, etc.), the first watch was stopped and the second started simultaneously (some timekeepers used two hands for this operation, others kept the watches side by side and used two fingers of the same hand to operate them). The time recorded on the first watch was now entered on the sheet; the watch was clicked back to the zero position while the second watch continued to run. At the next change in program content, the first watch was started again and the second stopped simultaneously. Thus, one watch was always in operation and the timing process was uninterrupted.

- b) *Description.*—The *Program Description* form (see Appendix III) matched that of the timekeeper with respect to information required to collate the two, e.g., channel number, date, unit number, program title, and symbols for the items occurring within the unit. No time observations were required to be entered on this form, although some teams preferred to have the describer record the clock time, especially at the beginning of the station-break when, because of its succession of short items, the timekeeper was pre-occupied with a series of rapid time measurements. Most of the space on this form was reserved for descriptions of content. Certain standard items of description, such as the title, the names of the leading personnel of the program, the name of the sponsor (if any), the presence or absence of background advertising, were provided for. Beyond this, the form was not specific. Special forms that had been prepared for different types of program were abandoned during the training week; it was found that requiring the monitor to obtain the appropriate form interfered with the observations he was required to make during the first moments of the program (names of personnel, for example). In lieu of special forms, the describer was given detailed instructions as to the information required

for different types of programs (see Instructions in Appendix III).

In general, the describer was to provide a description such that another person could form a judgment from it as to the proper classification of the content of the item. Each describer was provided with a *program classification outline* (see Appendix II) which defined the recognized program categories. He was asked to make a tentative classification in addition to his written description. This classification was not accepted as final, but served to concern the describer with the problem of classification and to draw his attention constantly to the type of evidence required. When the programs were later classified again by the supervisory personnel, any discrepancy between their judgment and that of the describer indicated a need for further information which the describer was called upon to provide.

The describer was required to give as full a description as time permitted of the content of advertisements, station announcements, public service announcements, the content of program segments, news flashes, and the like. In the case of combined commercials, he was to explain how and with what program or other material they were combined.

Coordination between description and timekeeping depended especially on the describer, whose responsibility it was to decide whether or not the content of a program was segmental, and, if so, to signal to the timekeeper that the program segments were to be measured. In many segmented programs, there is no clear-cut transition from one segment to another and there are frequent episodes of "program business." The describer might, therefore, have to make somewhat arbitrary decisions as to when one segment ended and another began, and the timekeeper had to be notified of such decisions. One frequent difficulty was that an item of content might appear to have ended,

but be resumed after a moment without any essential change in character. In general, the end of any television item is in doubt (because of the fade-out technique) until the next has begun. The monitors were, therefore, instructed always to assume that a new item was beginning and time it accordingly. If it later turned out to be a continuation of the preceding item, the two time measurements could be combined. The records, therefore, showed more segments than were actually tabulated for the final analysis.

- c) *Checking*.—The final operation in the monitoring procedure was for each team of monitors to check systematically the work just completed. The first task was a detailed collation of the time and description records with respect to numbering, titles, monitors' signatures, etc. Then every announcement symbol and segment number on the time record was compared with the complementary symbol or number on the description sheet. Errors in labelling and the like were found and corrected at this point. The second step was the addition of the elapsed time entries to obtain the total elapsed time for the unit; the calculation of elapsed time from the clock readings; and the comparison of the two results. Errors due to faulty arithmetic, to illegibility of figures, to self-evident carelessness in recording as in entering minutes in the seconds column, were corrected at this point. Residual errors were left for consideration by the supervisors.

On the same day that the monitoring records were made (or, in the case of the night shift, early the next day), the supervisors rechecked the tabulations, scanned the descriptions for adequacy of material, looked for lacunae in the record, etc. A conference was then held with each monitoring team at the first opportunity and the record verified or corrected.

4. **Coding, tabulation and analysis**.—The first and most important phase of coding was

the classification of programs and program segments on the basis of their subject matter. The monitors had already made a tentative classification of programs and it was the task of the supervisory staff to review these classifications and confirm or change them. This work was done during and immediately after the monitoring week. The decisions of the staff were based on the written descriptions, plus their own observations of many of the programs (particularly the repetitive programs that had occurred in more than one "edition" during the week).

The general coding rule (as in previous studies) was that the program should be classified in terms of its *predominant content*. With few exceptions this meant that type of content which occupied more than half of the program time. Program segments were classified according to the same scheme of categories as the programs themselves.

The next step was to classify the programs according to the intended audience, the form of presentation (in the case of drama), the presence or absence of background advertising, and the time of day and week. A special problem was presented here by the fact that the baseball games normally overlapped two or more time periods. Where this occurred, the program was subdivided into two or more sections and the appropriate amount of time assigned to each of the periods. The net elapsed program time for each program was then calculated.

Each item of importance for the study—channel number, date, type of program content and net elapsed program time, type of announcement and its elapsed time, time of day and week, etc.—was given a code number, and an I.B.M. card was punched for each program, each segment, and each announcement in the unit.*

*No card was punched for the unit as a whole. This, we now believe, was unfortunate, since a tabulation by units would have produced data directly comparable with those of the New York and Los Angeles studies without the necessity for any additional computations. It is recommended that future studies in which I.B.M. cards are used should include a unit card.

The final tabulations were made on a mechanical tabulator under the supervision of the National Opinion Research Center staff.

5. **Standards of the study.**—The procedures described above were designed to insure completeness, objectivity, uniformity, and accuracy in the work. These are, of course, relative values. One could strive for degrees of accuracy or uniformity especially, out of all proportion to the significance of the study. We believe that we achieved as high a level of all these values as is necessary for all practical purposes.

a) *Completeness.*—It is the basic assumption of a monitoring study that every second of the broadcasting time during the week shall be under observation and that every second of the time shall be classified in some appropriate category. Both of these conditions were fulfilled. The monitors were required to be at their posts fifteen minutes before the scheduled sign-on time of the channel, in order to catch any unscheduled early announcements. No monitor was permitted to leave the set during his working shift without proper relief. Relief periods were scheduled at intervals of not less than an hour and a half, in order to prevent excessive fatigue. The relief monitors were not permitted to take over during a station-break when announcements would be missed during the change-over. The relief monitors were required to stand behind the monitors and watch the program for several minutes in order to learn what it was about before taking over.

The categories in which the broadcast material was to be classified were based on the experience of two previous studies, and were further modified and tested during the week of experimentation and training. No material was broadcast during the final week which could not be appropriately classified.

b) *Objectivity and uniformity.*—An objective attitude on the part of the

monitors was assured, first, by their selection from among experienced public opinion interviewers, and secondly, by their training; moreover, the study itself gave little scope for personal prejudice since it called for very little evaluation by the monitors themselves. The element of personal judgment entered chiefly in program classification and this task was reserved for the supervisory staff, all of whom were professional social scientists.

Objectivity and uniformity were obtained by reducing every decision taken with respect to procedure to a formal rule. New rules that had to be made during the training week and during the monitoring week itself were first written on a blackboard where all the monitors could read them, and later were circulated in typewritten form. Definitions were made operational to the greatest possible degree, i.e., they took the form: "If a is present, classify the item as x ; if a is absent, classify as y ." Care was taken to provide categories allowing for the classification of border-line cases. For example, instead of using a simple dichotomy of commercial or non-commercial content, a middle alternative was presented. All broadcast time which contained commercial material, but also some non-commercial material, and which would thus be subject to dispute, was classified in this middle group ("combined commercial"). Similarly, the use of segmentation of programs made the judgment of the content of the program as a whole less subjective, since the exact distribution of time among the various types of subject matter represented in the program could be ascertained exactly.

- c) *Accuracy and the treatment of errors.*
—The use of the two watch technique and the long period of training given in this technique were both designed to yield a highly accurate time record. Moreover, the internal arithmetical check between the calculated and meas-

ured elapsed time gave assurance that errors would be discovered.

Aside from such obvious sources of error in computation as carelessly written figures, figures placed in the wrong column, etc., there were several sources of real errors in measurement:

- (1) *Errors of parallax.*—When the hands of the wall clock were in certain positions, the timekeeper might misread the time by one minute. When the stop watch was held at an angle, a similar error of reading might occur.
- (2) *Mechanical errors.*—In the electric clocks used in the study, the minute hands tended to lead as they approached the half-hour point at the bottom of the dial and to lag as they ascended to the three-quarter hour position. The error might be as great as a half-minute and lead to doubt as to the precise minute to be read. However, the timekeepers learned to compensate for this error. The stop watches tended to run several seconds slow if they were operated for long periods of time (e.g., three-quarters of an hour or more).
The most serious mechanical error was the occasional failure of a stop watch to start when the button was pressed. Whenever this occurred, the monitors were to make an estimate of the time lost—an estimate that could be evaluated when the final arithmetical check was made.
- (3) *Reaction time.*—Monitors differed in their quickness of response to changes in the image on the television screen. Some might lag two or three seconds behind others in this respect. Such errors, however, tended to be constant and therefore did not affect the final figures appreciably. All of the timekeepers were able to time a succession of items as short as three to four sec-

onds each—a rate considerably better than the shortest television announcements demand. Perhaps the most common psychological source of error was fatigue, which hampered the timekeeper's effort to alternate between operating the watches and writing down time figures and descriptive statements.

Examination of the time records during the training week indicated that we might expect as normal an error on the order of one second per item measured—i.e., an error of thirty seconds in a program containing thirty segments and announcements. An error of this order would usually be less than and never more than one percent of the total program time. It was decided that errors of this magnitude should be left uncorrected. In the final tabulations these errors tended to cancel out, since some were positive and some negative. (We have, however, no basis for estimating self-compensating errors within the individual program time record.)

Errors larger than one percent occurred from time to time. These usually could be traced to one of the sources of error described above. If there were a residual error greater than one percent which could not be accounted for, the error was distributed proportionately among the program items (segments and announcements).

The small residual errors in the program units (which were always less than 18 seconds per half-hour) tended to cancel out during the day. The final errors, for example, for the first day of monitoring were: Channel 4, minus 33 seconds; Channel 5, plus 2 seconds; Channel 7, minus 27 seconds; and Channel 9, minus 1 second. These errors, in turn, tended to cancel out during the week so that the

final error for the entire study was minus 38 seconds.

d) *The problem of "recognition."*—The introduction of a commercial or other announcement, the transition from one program to another, or the transition from one segment to another within the program, was often so gradual that to divide one from another required an arbitrary decision. During the training week, when a comparative test of the monitors was arranged by having them all monitor the same broadcast, it was found that the deviation among them with respect to a single commercial or segment might be as much as eight seconds; yet one could not say that one monitor was right and another wrong. It was a matter of individual judgment where the line between one item and another should be drawn. Such variations in timing were, of course, not cumulative. The total program time was affected only by the few seconds variation in recognizing the beginning of the program, and a similar variation in recognizing its termination. The commercials were more affected, since the variation was greater relative to the length of the commercial. In the long run, however, one would expect the commercials of a given type, or of a given station, for example, to be overestimated about as often as they were underestimated, so that no significant distortion would enter the totals for these types.

"Reliability" in the sense of agreement among the monitors varied according to the nature of the material and the length of time covered, as well as according to the incidence of errors of the types previously described. Although no general measure of reliability can be established under those conditions, it is clear that the system of timekeeping employed, with its periodic checks against the clock time on the one hand and the descriptive record on the other, assured us a satisfactorily high level of reliability in the final results.

Appendix 2

Program Classification

Class	Title	Description
1	News	Routine programs of general news and commentary.
1 (a)	News reports	Coverage of special events by direct broadcasting from the scene, or by extensive use of film; also special programs giving background information on important current events.
1 (b)	Special coverage and features	News shown in printed form on moving tape or band: may be accompanied by time signals, advertisements.
1 (c)	News tape	Reports and forecasts.
2	Weather	
3	Public issues and interests	Expressions of opinions in formal or informal talk or interview, with absence of debate.
3 (a)	Individual views	Expression of different opinions and points of view.
3 (b)	Discussion and debate	Pictorial surveys or illustration of objects and events underlying current public issues.
3 (c)	Documentary presentation	Public ceremonies, assemblies, parades, sessions of official bodies, etc., reported extensively, not as part of a news program.
4	Public events	
5	Public institutions	Programs demonstrating some aspect of the organization or activities of such institutions as the Army, Navy, Cerebral Palsy drive, etc. Usually include appeal for financial or other support.
5 (a)	Expository	Factual description.
5 (b)	Dramatization	Dramatic reenactment of some phase of the activity.
6	Promotion	Appeals in program form (in contrast to spot public service announcements and appeals).
7	Information (General)	
7 (a)	Science	Must include some significant reference to or discussion of scientific principles. "Nature" film shorts are not included here.
7 (b)	Travelogue and nature	Includes conventional travelogue films; film shorts on "nature" (animals, birds, fish, flowers, etc.); zoo programs, etc.
7 (c)	Community life	Community institutions, activities, etc. (except those specified in d, e, f).

Class	Title	Description
7 (d)	Industry, technology and commerce	Categories d, e, f include institutional advertising films whose content is largely informational; they also include instructional as well as descriptive programs.
7 (e)	Medicine and health	
7 (f)	History and government	
8	Religion	Religious services, talks, dramatizations.
9	Fine arts	Programs concerning works of art—painting, sculpture, graphic arts, etc.
10	Drama	
10 (a)	Social problem drama	Drama in which the basic theme is the relationship between the protagonists and a problematic aspect of social life, such as race conflict, unemployment, political corruption, etc.
10 (b)	Domestic	Drama concerned primarily with family relations and problems; television "soap opera."
10 (c)	Crime and horror	Crime melodrama; murder, detective, and mystery stories; gangster stories; stories of espionage; horror stories.
10 (d)	Western	The standard cowboy melodrama.
10 (e)	Adventure and action	Adventure stories; stories of the sea, of aviation, or discovery and exploration; war stories, etc.
10 (f)	Science fiction	Adventures involving imaginary "scientific" devices and discoveries: "space ships," interplanetary travel, extra-terrestrial creatures, etc.
10 (g)	Comedy	The action may resemble the action of other types, but the basic interest is in humorous characters and situations.
10 (h)	Romance	Romantic love is the basic theme.
10 (i)	Fairy tales and fantasy	Stories involving imaginary animals, cartoon and puppet figures, magical events, etc.
10 (j)	Classics	Dramas from the established literature of the theatre; or films and plays based on classic novels or short stories.
11	Music	
11 (a)	Classical	Including operatic music not accompanied by stage performance.
11 (b)	Semi-classical	Including light opera and musical comedy music not accompanied by stage performance.
11 (c)	Popular	Current and recent dance music and songs.
11 (d)	Traditional and folk	Including established patriotic songs, Stephen Foster songs, old ballads, spirituals, etc.
11 (e)	Hillbilly	The current "barn dance" and ballad music.
11 (f)	Religious	Hymns, cantatas, etc.
11 (g)	Grand opera	The music is accompanied by stage performance of the drama.
11 (h)	Light opera	Accompanied by stage performance.

Class	Title	Description
12	Dance	
12 (a)	Classical ballet	Characterized by toe dancing, traditional ballet skirt, etc.
12 (b)	Other ballet	Including so-called "musical comedy ballet" and "modern" dance.
12 (c)	Tap and soft shoe	
12 (d)	Ballroom	
12 (e)	Acrobatic	
13	Variety and Vaudeville	
13 (a)	Variety programs	Programs that are a composite of entertainment "acts": the acts may include singing, instrumental music, comedy skits, impersonations, etc. Includes circus.
13 (b)	Acrobatics	Including contortionists.
13 (c)	Impersonations	
13 (d)	Animal acts	
13 (e)	Clowns	
13 (f)	Magicians	
13 (g)	Comedy numbers	Including monologues, skits, pantomimes.
13 (h)	Miscellaneous stunts	Including juggling, ventriloquism, whistling, etc.
14	Quiz, stunt and talent contests	Programs in which the basic activity is a social game, or contest of wits or other talents, or a game of chance, with prizes, or "popularity score," or the like for the performance. (Excluding sports.)
14 (a)	Studio quiz	The contest is a quiz occurring in the television studio.
14 (b)	Telephone quiz	The quiz contestants include members of the home audience, reached by telephone.
14 (c)	Stunt contests	The contestants are required to perform comical stunts, play games, etc.
14 (d)	Talent contests	Entertainers (amateur or professional) demonstrate their talents in competition for prizes, popularity scores, etc. Includes the traditional "amateur show."
15	Sports	
15 (a)	News and newsreel	Current news of the sports world.
15 (b)	Human interest	Interviews and conversation with people from the sports world.
15 (c)	Current sports contests	Baseball games, boxing bouts, etc.
15 (d)	Historical events	Motion picture records of historical sports events.
15 (e)	Exhibitions and instruction	

Class	Title	Description
16	Personality and conversation	
16 (a)	Personality interviews	Interviews with "celebrities," people "in the news," people in unusual occupations, etc. Emphasis on "human interest" and display of personality.
16 (b)	Conversation and banter	Light conversation, joking, and banter: emphasis on personalities, gossip.
16 (c)	Theatrical news and gossip	As in a and b, but concerned specifically with show business.
16 (d)	Semi-serious discussions	Panels, opinion "juries," debates, etc. in which the emphasis is on the display of personality rather than on the ostensible subject of discussion.
17	Domestic interests	
17 (a)	Cooking	Cooking demonstrations and instruction; discussions of recipes, foods and their qualities, etc.
17 (b)	Decorating, handicrafts and hobbies	
17 (c)	Pets	Including exercises
17 (d)	Beauty and health	
17 (e)	Family affairs	Discussion of marital problems, child care, family budget, etc.
17 (f)	Fashion	
17 (g)	Household hints	

Appendix 3

Time Record - Instructions

Survey 310

Final Form

1. The timekeeper will use only one form, the Time Record sheet (Form A).

2. Timekeeper will begin the numbering of the record forms at the beginning of the broadcast day, with unit number 101 on the first day of the week, number 201 on the second day, etc.

The same sequence of unit numbers will be used for each channel; i.e., the first sheet for channel 4 will be numbered 101, the first sheet for channel 5 will be numbered 101, etc.

If more than one sheet is used for a unit (see definition, next paragraph), the additional sheets will carry the same unit number, plus a letter; for example, 101A, 101B, 101C for a three-page unit record.

3. Each *unit* consists of a program plus the station-break that follows it (except at a sign-off, where the final unit is only a station-break).

4. *Begin the time record by entering the clock-time in Column 1 at the beginning of the program, and write the title of the program at the head of the sheet.*

5. If the program contains *segments* that are to be timed, e.g., news, variety and vaudeville, shopping and merchandising, enter the elapsed time of each segment in Column 3 and number the segments consecutively in Column 2.

6. When announcements occur within the program, enter the elapsed time in Column 3 and the appropriate symbol in Column 4.

7. Enter the clock-time of the end of the program in Column 1. This is also the clock-time of the beginning of the station-break.

8. Draw a line across the sheet to indicate the change from program to station-break.

9. Measure the elapsed time of each announcement in the break. Enter the elapsed time of each in Column 3, and enter the appropriate announcement symbol (see list of symbols) for each in Column 4.

10. The clock-time at the end of the station-break is also the clock-time of the beginning of the next program; therefore, enter it on a new sheet and begin a new unit.

11. As soon as you have a rest period, or during a program when there is no need for timing segments, take over the description sheets from your partner, make sure that their unit numbers and titles match those on your sheets.

If all the sheets are in order, place the time record sheets on top, and under the first unit number on the topmost time record sheet write the number of pages in the unit.

Clip the sheets together.

12. Sign your name on the time record sheets.

PROGRAM CLASSIFICATIONS REQUIRING SPECIAL DESCRIPTION

1 (a) NEWS REPORTS

- (1) Note whether program is purely reporting, or also includes analysis and/or evaluation.
- (2) Note kind of visual material used for each item, as indicated below (use appropriate abbreviations):

Commentator —Speaker
 Charts, Maps, etc. —Chart, Map
 Still Photos —Still
 Motion Pictures —M. P.
 Neutral Design —Design
 Station Identification—Iden.

8 & 17 (c thru i) DRAMA

- (1) For a play or movie, note the name of the writer, or if adapted from other material note original author and title.
- (2) State whether visual material consists of live actors, cartoons, hand puppets, marionettes, storyteller, etc.
- (3) State whether the drama is:
 - (a) A complete story
 - (b) A complete episode in a continuing story
 - (c) An incomplete segment in a continuing story.

3 PUBLIC ISSUES

- (1) Topic of discussion.
- (2) Names, titles, occupations, and organizational connections of participants.
- (3) General form of program (e.g., formal debate, public speech, informal talk, panel, mock trial, etc.)

10 MUSIC

- (1) Give titles of musical numbers.
- (2) State whether music is instrumental or vocal.
- (3) Indicate whether performance consists of solo, duet, ensemble, band, choir, etc.

5 PUBLIC INSTITUTIONAL APPEALS

- (1) Name of sponsoring organization.
- (2) Nature of support desired—e.g., financial support, volunteer action, enlistment, safety, civic betterment, loyalty, patriotism, etc.

14 & 17 (1) QUIZ, STUNTS, AND CONTESTS

- (1) Give description of prizes.
- (2) Report all information about **any** participant in program—e.g., occupation, residence, age, sex, and other characteristics (e.g., recreational activities, career, etc.).

6 & 17 (a) INFORMATION

- (1) Organization or agency producing program—e.g., university, government department, business company, scientific society, etc.
- (2) Describe any appeal for audience response or participation (e.g., enrollment, subscriptions to course materials, diplomas, etc.).
- (3) Describe any indications given as to the audience for which the program is produced (e.g., students, home-owners, doctors, hobbyists, campers, etc.).

REVISED DEFINITIONS OF ANNOUNCEMENTS AND SCORING OF COMMERCIAL TIME

I. Advertising announcements to be *timed* and *described*:

Symbol

Type

A *Standard or "straight" advertisement*

The conventional commercial spot in which the visual advertising occupies the entire screen and in which the oral accompaniment is also entirely concerned with the advertising message, so that the program material is excluded; or in which the action of the program stops in order to allow performers to make the announcement ("deliver the commercial").

In this second case, the scene may not be changed, the actors remain in costume, etc. The important thing is that the continuity of the program is interrupted.

C *Combined advertisements*

The advertising appears *along with* the program material or station business in one of the following ways:

1. As a *visually superimposed*, usually transparent sign. The sign is superimposed on the program scene without interrupting the program action.
2. As an *orally superimposed* "message." The visual action or station business is not interrupted, but a voice is heard giving a commercial message.
3. As a visually and orally superimposed message. A transparency is superimposed on the picture of the program action, while a voice delivers the message, but the program action is not interrupted.
4. As an advertisement that is visually and/or orally interwoven with program material

or program business, so that it is difficult to separate advertising material and program material.

Example: Commercials interwoven with program credits,
Commercials integrated with comedy business, joking by MC, etc.

II. Advertising to be described *but not timed*, and to be checked as "background advertising present" at top of sheet.*Single mentions and exhibits* (3 seconds or less)

These are brief references to the sponsor or product or brief exhibits of the product (not longer than 3 seconds). They interrupt the program, like the standard commercial, or are superimposed upon it, like the combined advertisement, but the time is too brief to be recorded by the means at our disposal. Examples would be: Passing reference to the product or sponsor during an interview or a program introduction by the MC (mention), or the MC takes up a pack of the sponsor's cigarettes while he is talking, and for a second or two the viewer can see the name and trademark on the pack (exhibit).

No symbols are given for these, because they will not be timed. But the words "mention" and "exhibit" (of "such-and-such" a product, or service, or sponsor) should appear on the program description sheet.

Background advertisements (visual)

These are signs, placards, posters, models of products, or the actual products (for example, refrigerators or automobiles) appearing as part of the scene or stage-set. They may be seen continuously in some programs, while in others the background advertisements are only

visible when the camera is trained in a certain direction.

The presence of background advertisements and single mentions and exhibits, is to be checked in the box at the top of the description sheet, and a brief description given in the space below, or somewhere in the course of the program description. No attempt should be made to "time" their appearance, but an estimate of the frequency with which they are seen would be helpful (e.g., "occasionally," "often," "almost all the time").

III. *Programs consisting entirely of commercial content:*

Commercial programs of the shopping and merchandising type: Classification 16 (c)—e.g., "Teleshopper" or "TV Window Shopping"—in which the entire program time preceding the actual commercial is devoted to the introduction of commercials. These usually take the form of talks about or exhibits and demonstrations of the product.

IV. Non-commercial announcements to be *timed* and *described*:

Symbol

P Public Service Spot

W Weather Spot

F News Flash

G Gap

Type

Advertisements, notices, solicitations, etc., on behalf of public agencies, charitable institutions, etc. They will be scored as P so long as public service material is present, regardless of the presence of other station or commercial materials.

. . . as distinct from weather programs or weather notices in news programs.

. . . as distinct from bulletins presented in an announced or scheduled news program. They are introduced as special bulletins either in a program or a station-break.

A blank screen lasting more than 20 seconds. (If less than 20 seconds in length, the time of the gap is attributed to the announcement or program that follows it).

The term "gap" is also used to refer to a blurred image or distorted image, if there is some indication that the failure is due to mechanical difficulty at the transmitter (not bad reception in the receiver)—e.g., stand-by sign or voice announcement.

The commercial pitch (Classification 18): Such programs advertise one product or one brand and the entire program consists of program business which leads into the commercials by degrees, though at first there is no apparent connection between the program business and the subsequent advertisement. There is no time limit to a pitch; it may take up the better part of a half hour program. The pitch is usually delivered by one person in the form of a rapid patter embellished by many facial or other gestures.

Multiscope News: In this program news tape appears simultaneously with advertising material and/or time (sometimes interrupted by a standard commercial).

In the above cases, *only* the actual commercial announcement will be timed and described as an advertisement. It is to be designated with the appropriate symbol. The remainder will be treated as program time, but the description should clearly indicate the commercial use to which it is put.

TIME RECORD

Survey 310
Form A

Channel_____

Unit Number_____

Day_____Date_____

Program title_____Do Not Write Here

1	2	3	4			
Clock Time	Program Segment	Elapsed Time	Announcement Symbol		1	18
					2	19
					3	20
					4	21
					5	22
					6	23
					7	24
					8	25
					9	26
					10	27
					11	28
					12	29
					13	30
					14	31
					15	32
					16	33
					17	34

Monitor(s)_____

Survey 310
Form B

PROGRAM DESCRIPTION

Channel _____

Day _____ Date _____

Unit No. _____

Program Title _____

Summary Description _____

Classification ☐

Featured Personnel _____

Sponsorship _____

Do Not Write Here

Background Advt.

Present ☐

Absent ☐

1	2		1	14
Prog. Seg.	Ann. Sym.	Description	2	15
			3	16
			4	17
			5	18
			6	19
			7	20
			8	21
			9	22
			10	23
			11	24
			12	25
			13	26

Monitor(s) _____

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